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ANTHONY NEWLEY:
AN ACTOR'S ANALYSIS OF A MUSICAL THEATRE LEGACY

by

CHRISTOPHER D. LAYTON
B.F.A. University of Central Florida, 2003

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the Department of Theatre
in the College of Arts and Sciences
at the University of Central Florida
Orlando, Florida

Spring Term
2006

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ABSTRACT

Letters of Life, Lust, and Love: The Music of Anthony Newley will be focused entirely on the writing, performance, and private life of Anthony Newley. The show's book will connect each of the musical numbers through a series of letters written to his mother, Frances "Gracie" Newley. This will serve as the dramatic through-line correlating both his professional and private lives.

The actor in this piece will be performing as "Mr. Newley," and will intensely focus on his mannerisms and personality. Costume and make-up will also be used to augment his physicality. The actor will be accompanied by a pianist.

Newley's unusual and innovative writing and performance abilities are often ones that are underestimated due to a smaller body of work. Further study would reveal the autobiographical inspiration behind his unique librettos, mastery of performance, and scope of abilities extending into both commercial and artistic areas of theatre. The writing is filled with social and economic issues, religious references, and metaphorical concepts inviting audiences to think. These productions were holding their own during the period of Styne, Bernstein, and the beginnings of Sondheim.

Before and after the performance, observers will have a chance to peruse through a display consisting of posters, articles, photos, and other Newley memorabilia to supplement further understanding of the subject. Observers will leave with a fresh (if not entirely new) idea of the experiences that drove this remarkably talented showman to contributing his part in the American musical theatre spotlight.

ACKNOWLEDGMENTS

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for without their contribution, this project would not have been possible!

My Thesis Committee: John Bell, Mark Brotherton, and Jim Brown

My accompanist: Justin Scott Fischer

James Cleveland, Davie Upton, and the Orlando Repertory Theatre
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Paul Goodhead, President, The Anthony Newley Appreciation Society

Tams-Witmark Music Library, Inc.

The Peter Maurice Music Co., Ltd.

TRO, The Richmond Organization/Musical Comedy Productions

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CHAPTER ONE: INTRODUCTION

Born September 24, Anthony Newley (1931-1999) was a performer, composer/lyricist, director, producer, and popular recording artist (with over thirty recorded albums). He was born in Marsh Hill, England, and got his start at the age of fifteen as a British film actor. His career spans over fifty films, and his most successful Broadway and West End shows are *Stop the World—I Want To Get Off* and *The Roar of the Greasepaint—The Smell of the Crowd*. Other theatre writings include *The Good Old Bad Old Days*, *Chaplin* (an unfinished work dedicated to the life of Charlie Chaplin), and an unfinished musical adaptation of Shakespeare's *Richard III*. His list of film scores include *Goldfinger* (1964), *Sweet November* (1967), *Can Heironymous Merkin Ever Forget Mercy Humppe and Find True Happiness?* (1968), *Willy Wonka and the Chocolate Factory* (1971), *Mr. Quilp or "The Old Curiosity Shop"* (1974), and *Sammy Stops the World* (1978).

Knowing only of his name and the few musical works associated with it, I saw a production of *Greasepaint* in April 2004; I absolutely fell in love with the score and immediately searched for recordings and sheet music. Investigating further, I quickly realized that much of his life had not been documented outside of a single published biography, *Stop the World—The Biography of Anthony Newley*, by Garth Bardsley. I became obsessed with the mystery behind this man, and began collecting numerous articles, photographs, and memorabilia. One of my more exciting finds is a VHS copy of his 1968 critically controversial film, *Can Heironymous Merkin Ever Forget Mercy Humppe and Find True Happiness?* Missing the overall intention of the story, critics found the nudity and adult themes of the film to be excessively provocative and unnecessary. On other occasions, Newley was confronted by religious figures regarding its

doubt in God and sexual promiscuity amongst other issues; all of this being closely reflective to his own behavior.

In addition, I have become a member of the Official Anthony Newley Appreciation Society in England, and have developed this piece to honor his life, work, and contribution to musical theatre.

Letters of Life, Lust, and Love: The Music of Anthony Newley is about legacy. Newley finds himself in a kind of “purgatory,” and is forced to confront himself; the piece shows Newley looking back on his life and experiencing his music, autobiographically.

Partnered with British lyricist Leslie Bricusse (born 1931), Newley began writing *Stop the World-I Want To Get Off* (Broadway Opening 1962). Leslie Bricusse’s theatre credits include *Pickwick* (1965), *Scrooge* (1970), *Victor/Victoria* (1995), and *Jekyll & Hyde* (1997). Among a number of film credits, he served as a lyricist for *In Like Flint* (1967), *A Guide For The Married Man* (1967), *You Only Live Twice* (1967), *Doctor Doolittle* (1967), *Peter Pan* (1976), *Revenge of the Pink Panther* (1978), *Superman* (1978), *Santa Claus: The Movie* (1985), *Home Alone* (1990), *Hook* (1991), *Home Alone 2: Lost in New York* (1992), *Tom and Jerry: The Movie* (1992), and *Bruce Almighty* (2003).

Newley’s theatrical pieces have always opened to mixed reviews. *Stop the World-I Want to Get Off* was considered everything from a “notable theatrical achievement” (theatre critic, Richard Watts) to “less fun than a circus” (theatre critic, Walter Kerr). Many agreed that it referenced and brought back the old, theatrical element of pantomime, and twisted it into a new, refreshing art form. Its “Seven Ages of Man” theme seemed to strike a chord with audiences, as

well as its satirical comments on British society and world politics. Its circus tent design concept, and Newley's critically acclaimed direction, was a wonderful blend of surrealism and commedia dell'arte. In London, the production received the "Critic's Award" and "best score of the year," in addition, "What Kind of Fool Am I?" was awarded "best song of the year." Since then, it has been revived in London, revived on Broadway with Sammy Davis, Jr., and produced in various theatres across the United States.

The Roar Of The Greasepaint-The Smell Of The Crowd (Broadway opening 1965) also received mixed reviews from the New York critics after a five hundred fifty-six performance run in the West End. In this piece, Bricusse and Newley used the element of a Greek chorus, a symbolic scenic design representing life's "game" board, and a campy, but honest vaudeville-type score. The show centers on Sir and Cocky, representing the upper and the lower British classes, respectively. *Greasepaint* was considered everything from "a façade of freshness, greasepaint smeared on the wrong face" (theatre critic, Walter Kerr) to "a whirligig of fun and fantasy" (theatre critic, John Chapman). This piece tends to be my favorite of the two, musically and thematically. It includes a wider variety of musical styles, a greater journey for the central character, humorous dialogue, and showcases Newley's talents best. The characters and plot in the *Greasepaint* libretto are told with much more of an arc than in *Stop the World*; however, many remark that *Greasepaint* served as too much of a sequel to *Stop the World*, and that the outcome was banal. The show received more award nominations than the first, but has yet to have a professional revival. The production is still performed in various parts of Britain and the United States.

Newley was able to achieve a wide range of success. His music is able to be taken out of its "show context," his multi-faceted performance abilities have brought him recognition and

fame, and his willingness to “take a creative risk” has earned him a spot in performance history.

It is on these successes that I give you, *Letters of Life, Lust, and Love: The Music of Anthony Newley*.

CHAPTER TWO: CONSTRUCTING THE LIBRETTO AND COMPILING THE SCORE

Deciding to write a show about Anthony Newley came as an exciting surprise. As I sat on an airplane from New York to Orlando, I began reading *Stop the World: The Biography of Anthony Newley* by Garth Bardsley. Three chapters into the book, I immediately came up with an idea for a one-man show. I had always wanted to do one, and with that choice being one of my three thesis options, I began envisioning such a performance. I already had fallen in love with the music, but as I read the biography I began to see the possibility of Newley's life being referenced in his writing. The idea had been inspired by the biography, but would it be possible? In the days following the trip from New York, I began to discuss the idea with my friend, Justin. He served as my accompanist for the show a year later.

Much of my connection to the music was emotional. I began intense research, looking for anything related to the lesser-known composer. I found that his melodies were quite reflective to his own beliefs, and the connection to this material would make for very exciting performance.

The first problem I faced, with building the structure of *Letters*, was that I did not know whether to start with a list of songs or to begin with dialogue. The issue that faced my compilation of the score was that, under the university's ASCAP (The American Society of Composer, Authors, and Publishers) license, I would only be able to use no more than three songs from any particular show. As much as I loved the score from *Greasepaint*, I was going to have to choose the pieces that supported the message of *Letters* best.

I began to come up with a list of songs that I felt were the most autobiographical, and could be taken out of their original show context. I also wanted to perform something other than the songs from *Stop the World* and *Greasepaint*. One of my treasured finds was the sheet music from *The Good Old Bad Old Days*, and although there was no recording upon which to base an opinion of the score, I found the lyrics breathtaking. In particular, “The Good Things in Life” served as my choice for the *Good Old Days* representation. The character in the song spoke of life’s obstacles, toiling emotion, and regret. This was exactly what *Letters* needed! Later in the show, this song served as the turning point towards Newley’s realization and led him towards the catharsis. With the other numbers in *Letters*, I found most of Newley’s most popular work was also the easiest with which to connect. For example, “Who Can I Turn To?” and “What Kind of Fool Am I?” earned a place in my show without a question. I knew most of my audience was probably familiar with these pieces, and I wanted the balance of popular music and lesser known titles.

With an approximate list of songs, I also began compiling a series of monologues that were to serve as bridges between songs. I planned to use some of Newley’s journal entries, as documented in Bardsley’s biography, and began to create a journey for the character. During this process, I discovered that I would have to include some of my own writing in order to clarify a few transitions. I was going to have to write material that captured the poetic diction of my protagonist.

I found myself mesmerized by Newley’s use of language and clarity of thought. What amazed me was his ability to organize his confused and distorted beliefs on paper. When I read a number of these “journal entries” in Bardsley’s biography, I found myself knowing exactly what his words meant; I felt that Newley and I had identical thought processes. He and I

connected through his writing, and suddenly I understood why I felt strongly tied to his music. Newley was able to describe, in his lyrics and music, what so many people do not have the ability to express. This was a gifted man. I began to wonder why a man with such a brilliant mind was so troubled. Perhaps the answer was in his creative work, or maybe even in my retelling of his life story.

I found a good portion of my dialogue source material from Newley's film autobiography, *Can Heironymous Merkin Ever Forget Mercy Humppe and Find True Happiness?* Newley did not claim that this was his autobiography; however, there are signs that point towards such a conclusion. In the film, Anthony Newley plays himself—a man who is directing a controversial autobiographical motion picture for a major film studio. In this “show within a show” context, Newley also plays the character, Heironymous Merkin. Merkin is a performer, a womanizer, and a self-centered, arrogant being. This description seems to fit Newley very well and the use of his own wife and children in the film support the conclusion. Combined with what is known of his personal life, these elements begin to shape what might be considered his autobiography.

The film also includes some wonderful musical numbers. Unfortunately, the sheet music is not in circulation, so I was unable to use these pieces for the show. I felt that “If All the World's A Stage” and “I'm All I Need” would have been spectacular additions to *Letters*. As disappointed as I was, I had to cross those numbers off my list of potential songs.

One song, that I felt I absolutely had to use in the show, was “Nothing Can Stop Me Now.” I was in love with the song, and was determined to find a use for it. In support of the number, I also thought including some factual information about Newley's achievements would be important. I wanted to find a way for the audience to know how successful Newley truly was

in not only his popular chart hits, but also in the sales of theatre recordings and Broadway tickets. My challenge was to not only write a passage that included these facts and figures, but also do it in Newley's writing style. I avoided a laundry list of statistics, and was able to play around with some "Newley arrogance" in the delivery of the monologue. This proved to be quite fun, and this original text bridged "Nothing Can Stop Me Now" to "I Wanna Be Rich."

I was going to have to write some dialogue between "This Dream" and "Nothing Can Stop Me Now." The first half of this monologue included a listing of award nominations; I wanted the audience to know the critical history without lecturing. Once again, I did this in Newley's style. The second half of the monologue was a Newley journal entry. In this speech, he speaks about being a father and a husband, a subtle way for the audience to know of his life outside of performance. He begins speaking with a false sense of pride, and becomes overtly cocky. This was a perfect segue into "Nothing Can Stop Me Now." Aside from my own enjoyment and showcased performance, I was able to support the reason for merely throwing a song into the libretto.

In order to get a dramatic through-line for *Letters* started, I conceived of the idea the Newley would be writing letters to his mother, Gracie. The first use of this letter device came after "Who Can I Turn To?" The first few lines foreshadow a realization of the character later in the piece. He mentions that he is "expressing concern for someone other than himself." In the character's catharsis, this conflict plays a major part of the show's denouement. I wanted the letter writing device to serve as the reason why the character is speaking out loud to an audience. These moments were to begin with Newley, literally, writing the letter. Then, as the monologue went on, he would continue to ponder and speak aloud but the idea that he was continuing the

actual writing was assumed. This allowed a truthful transition to “performance” without denying the fact that he was actually buried in his writing.

I found myself with a number of interesting and useful, but smaller speeches. These small thoughts were sometimes just two or three lines. I found that I could place them into the musical interludes for “Who Can I Turn To?” and “The Good Things in Life.” Later on, my accompanist and I were able to time out these beats quite wonderfully. This enabled me to move forward with the character’s journey and the purpose of the story. It is in these smaller monologues that the misfortunes of the character are highly present, and to not use them would have been a great loss.

An element that occurs frequently in both Newley’s prose and musical compositions is the use of the word “dream.” He uses this image in many pieces, and I decided to continue using it as well. I concluded the previous monologue with Newley’s very own words, “Acting, when you boil it down, is just a dream of approval, of love.” Following “This Dream,” he speaks of the successful award nominations and continues on with the opening to “Nothing Can Stop Me Now.” In this number, he opens with “I don’t believe it! Pinch me to see if I am awake. I can’t believe it, wake me and say there’s been a mistake!” I connected this number with a self-written transition into “I Wanna Be Rich.” This new dialogue, along with the first four numbers of the show, began to give the piece its structure!

After the exposition and upbeat, middle section of the show, it was time to truly address the climax, falling action, and denouement of the piece. Having studied Aristotle’s *Poetics*, I knew that these elements were imperative to giving the work focus and insuring the success of *Letters*. Including the upbeat section prevented the show from becoming tragically depressing and one-dimensional, but it was time to get back to the more dramatic elements.

As I mentioned before, the first half of the monologue following “I Wanna Be Rich” is my own writing. It was necessary to get the character frustrated with something in order to continue on with the monologue I chose to use at the beginning of “The Good Things in Life.” In the last bit of the monologue, I concluded the award nominations. I discovered that Newley had lost both *Stop the World* and *Greasepaint* awards to Zero Mostel (a renowned film and Broadway actor; Tony Award credits include “Best Actor in a Musical” for both *A Funny Thing Happened on the Way to the Forum* and *Fiddler on the Roof*). In the last portion of the monologue, Newley becomes jealous and childish. He calls Mostel a “bastard” for winning the awards over him. Although there has never been any documentation of Newley referring to Mostel as a “bastard,” I found it completely in support of what he may be thinking; the audience also found the comment amusing.

The second half of this monologue speaks of Newley’s marital unhappiness, emotional problems, and finally, a divorce from his second wife. I decided that I wanted Newley to be drinking wine, at this point. It supported the fact that Newley was a partier, it gave the actor something to do during “The Good Things in Life,” and the following song includes a lyric that is repeated in the chorus, “...but I raise my glass to the good things in life.” The monologue also concludes, “...via analysis I see a new horizon ahead in the promising seventies.” “The Good Things in Life” is taken from *The Good Old Bad Old Days* (1972).

After “The Good Things in Life,” we see the character’s turn for the worse. Newley finds a fan letter, on the ground near the street lamp, after the number ends. Newley recognizes it as one that had upset him in the past, and rereads it out loud. I had to write this letter specifically for this moment; however, the accusations in the letter are taken from *Merkin*

dialogue. In the film, actress Joan Collins (Newley's second wife) recites the accusatory monologue. Is it possible that she uttered such a speech to him during their marriage? I also chose to use the speech in the form of a fan letter to support the title of the piece, *Letters of Life, Lust, and Love...* It is after this speech that the character has his admission of guilt, recites the actual *Stop the World* cue line for "What Kind of Fool Am I?," and continues with the song.

After Newley admits his faults and confesses his actions, he discovers that there is one thing left to do for redemption. The final speech is taken from a journal entry, and has always been my decision for the show's closure. In my opinion, no monologue could have been better suited. He knows that he must express the love that he had always avoided and must begin to repent. I debated whether or not to end with "...he wrote good songs," but it didn't quite wrap up the letter writing device. So, I added in the closing goodbye: "Salutations to the one who was always there by my side. I never truly let you know that; I'm telling you, now. Love forever and always, your son...Tony." The audience was able to sympathize with a troubled man who was always pretending to be someone else. This led the character to his final song, "Once in a Lifetime," after giving the audience a small surprise. Closing the letter with the phrase, "your son, Tony...", finally unmasked Newley's relationship to Gracie.

The first draft of the libretto was done. Later, the scripted dialogue went through revisions to make some choices more specific, but the theme and overall structure always remained the same. The already existing material seemed to lend itself so easily to the project. I thought to myself, why hadn't anyone ever written such a biographical piece about him before?

CHAPTER THREE: BECOMING NEWLEY

The first question I faced was, “how does one become someone else?” Well, pretty much the same way you would become any other character from a given script; this one just happens to be a real person. That should make it easier, right? Yes and no. Since Newley was someone who had already existed, this raised a specific question: how does one mimic another human being without becoming a caricature or a mere impersonation? My intention was to stay as far away from these two approaches as possible.

I decided that I was not going to try to impersonate Newley directly. Rather, I would suggest his physical presence by costume, make-up, body gesture, and vocal alteration. On the plus side, Newley has a pretty distinct British dialect inflection on certain words, phrases, and ideas. In addition, his singing traits emphasized forward vocal placement and use of exaggerated diphthongs. These physical and vocal “hints” are the structure upon which I built my entire performance. These “hints,” in addition to costume and make-up, helped create the illusion that I was becoming Anthony Newley.

In order to actually develop these mannerisms I watched and listened to Newley perform and speak. I was able to see an archival broadcast of “Who Can I Turn To?” when he did it on the Ed Sullivan Show. If one were to compare both my performance and his, you would not see identical similarities, but rather an indication of his specific person.

Repetitive listening of his recordings was of great value. Since Newley is such an incredible actor, his subtext and emotional connection poured out of his voice. If no other sources were available to me I could have built my characterization through his recordings alone.

Observing Newley as “himself” in the film *Merkin* also assisted me a great deal. His punctuation on the end of sentences and vocal variety in everyday speech was consistent, and made for a distinct characteristic to include for my interpretation.

The costume and make-up was a wonderful aid in becoming Newley. I chose to go for a neutral look that still hinted towards his standard performance wardrobe. There are many a photos in which Newley paints on white clown make-up and darkened eyebrows. This is what I did, as it also served the purpose of the “clown” and “fool” references often found throughout his writing. For example, “What Kind of Fool Am I?” lyrics reference, “what kind of clown am I?”

The costume was made up of a white tuxedo shirt, black vest, black pants, black shoes, and black bowtie. The color scheme played very neutral; the show was not about spectacle. Other costume pieces and props (gloves, hat, and cane) were added during the performance as the character discovered them within the space.

CHAPTER FOUR: PRODUCTION DESIGN ELEMENTS

From the very first vision of *Letters*, I had always pictured a very specific performance space and production design.

The scenic elements consisted of a park bench, a street lamp, and a piano. The atmosphere was black and darkened to give the impression of a location that is timeless and infinite. This is the “holding place” for the character before he steps beyond “our world,” and into the next.

Preset costume and prop items were scattered in the space representing the character’s life. There was a black hat on the SL arm of the bench and a black and white cane on the SR arm. A pencil and a pad of paper, as well as a bottle of wine with a wine glass rested underneath the bench. Hanging on the street lamp, were a pair of white gloves and on the ground next to the lantern was an envelope with a letter inside. He discovered each of these items, at various times, as the show moved forward. The piano remained in the upstage right corner of the space.

The floor plan had a variety of acting areas for the character to use. In the beginning, he took a seat on the bench while he was writing the letter. In the moments of statistic recitation and “rattling off” of figures, he used the path behind and on the side of the bench; sometimes even finding himself seated on one the arms. Downstage of the bench there was a playing space often used during musical numbers, including the choreographic moments of “Nothing Can Stop Me Now.” The lamp post was used often as the “reflection” space for the character. He stood under it with a glass of wine, questioning his existence. He sat on the ground, underneath it, for a heartbreaking realization in “What Kind of Fool Am I?” He also discovered the accusatory fan letter around the base of the post, sending him into the climactic moments of the story.

The lighting design was incredible. At a technical rehearsal, the design looked like it had too many cues, but once I was performing on stage it felt just right. Even with the audience in such close perimeter to the performance space, I still could not see them. This gave the feeling of being in a “purgatory,” just as I had wanted. The designer, having only seen me do two run-throughs, had the space lit perfectly. My stage manager had the cues timed perfectly with my performance, and was able to bring the show to an entirely new level. It was quite an undertaking for both Dave Upton and James Cleveland in their very busy schedules; I owe them each a huge favor in the future!

CHAPTER FIVE:
A TIMELINE: FROM CONCEPTION TO PERFORMANCE

April 2004:

I see a friend of mine, Justin Scott Fischer (my accompanist), play in a production of *The Roar of the Greasepaint-The Smell Of The Crowd* at the Winter Park Playhouse in Winter Park (Orlando), Florida. I become very interested in the music; I attempt to find a recording and acquire sheet music for a few of the songs. I get pretty addicted to the recording, and seek out some of Anthony Newley's other work.

May 2004:

I take a trip to New York City with my friend, Jenn. While perusing the Drama Book Shop, I find a biography entitled *Stop The World: The Biography of Anthony Newley*. I begin to flip through it and contemplate the high cost of the book. After leaving the book shop, I return the next day to succumb to the book's price of forty dollars. On the plane trip back to Florida, I begin reading the fascinating and intelligently documented pages. In the midst of chapter three, I begin to have an idea for a show! I am already beginning to have visuals of the production, lamppost and bench included!

May 2004/June 2004:

I begin telling Justin Fischer about the book, and informing him on all sorts of Newley facts and figures. I tell him of this vague show idea I am having, and suddenly realize that I have thought it through more than I had realized. I take a number of trips to the libraries in town, and do not find much aside from some sheet music and compact disc recordings. I begin to do some Internet research, and stumble across the Official Anthony Newley Appreciation Society. On the site, they also claim that not much of his life is documented outside of Garth Bardsley's biography. I email the President and become a member once they've received my "newsletter dues." The newsletters are

fascinating. The Society gets hold of all kinds of limited edition items and memorabilia, the Honorary Members (Newley's children, Tara and Sacha) send in family photographs and communicate with the Society through utmost respect and cooperation, and I begin finding more information about my mysterious subject. I was able to contact the President of Tams-Witmark Music Library, Sargent L. Aborn, to speak about copyright laws and performance royalties regarding use of Newley's music (Appendix E). This type of preliminary research became my number one priority for the summer of 2004.

August 2004:

At this point, I have completed much of the "marinating" process for the overall "purpose" of the show. I have decided to tell the story as Anthony Newley, himself, and will connect his stories through a variety of fictitious letters to his mother, Frances "Gracie" Newley. I have a pretty good sense of the project and its subject representation, but have trouble getting it onto paper for its official documentation. I submit a number of roughly drafted "thesis abstracts" to my professor, John Bell; I ask him to be my Thesis Committee Chairperson, and he accepts. By the end of the summer, we are able to get the abstract worded for university submission. I also get my two other Committee members to sign-off on the idea, Mark Brotherton and Jim Brown.

December 2004:

Throughout my third graduate semester, much of the project was either "put on hold" or only truly "worked on" during the weekends. Every once in a while I would come up with a brilliant idea for the show and write it down for later, but I soon realized much of the "libretto-writing" process would have to be done during my winter break. Until then, I was able to compile some of the monologue speeches I intended to use, and start

playing around with chronological song placement. I had finally gotten a video copy of *Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness?*, and quickly realized what a goldmine it really was! Here was the autobiographical piece that I had read so much about in the biography! The film was pretty twisted, and it contained a lot of potential source material. I attempted to find out if there was any sheet music in print, or some kind of film score. There was none. I even attempted to contact Universal Pictures. Having no luck in locating it, music from the film had to be forgotten for purposes of this project. I had to rely on the Tams-Witmark “ASCAP license rule” that no more than three songs can be performed from any given show, and choose my material carefully. Before deciding on this material, I also had to find out if the UCF theatre department did, indeed, have an ASCAP license. The department did have such a license. I was safe as long as I was not charging show admission, and the project was solely for educational purposes. If I were to develop this project further, outside of the university environment, I would have to deal with entirely different legal issues. I got much done during the winter break. For the most part, the show was written, and would only need some revisions in the libretto throughout the course of the spring semester. I had already booked my performance space and signed a contract with the Orlando Repertory Theatre in Orlando, Florida. I was to use the third and smallest space in the building, the Tupperware Theatre. This turned out to be a great financial deal, and I only ended up paying three-hundred dollars for two performance nights. A perfect example of “who you know!” I debated whether or not I would do a double performance on one day (for a total of three performances), but decided against it. I would have to work hard enough to get an audience in for two performances, alone. By this time, I had also

collected a good amount of articles and Anthony Newley memorabilia to use and display in the lobby of the performance space. This was an idea that I had wanted to include all along, but was still unsure how it I was going to do it; most of the memorabilia was purchased on eBay and from private collectors from around the world.

January/February 2005:

I began meeting with John Bell about the structure of the libretto and the character's journey. He had some wonderful ways of planting ideas in my head in order to make the structure and material more specific. I was in need of more subtext as well as more specific acting tactics in making the journey more interesting for an audience to watch. We met on a number of occasions and I always greatly appreciated his criticism, honesty, and support. At this time, I also begin making some collages for the Tupperware Theatre's lobby. I had been to the lobby and performance space numerous times to explore and imagine the show I had been creating. I often left with a new set of items to think about, but always with a breath of inspiration and excitement. At this time, I also begin speaking, unofficially, with my technical designers, Dave Upton and James Cleveland. They were two of my fellow graduates who expressed much interest in the production process of this new show. I was ever so grateful then and ever so grateful now!

March 2005:

Spring break comes and I solidify much of the libretto. I have been gathering props and costumes with a very small budget, but have been pleased at what I can find. I have checked into advertisement for the show in various arenas, and still have yet to decide on any particular promotion. I begin designing a flyer to post at the Seaside

Music Theatre facility (our second-year graduate classes are held there), the Orlando Repertory Theatre, and the Theatre Department Tech Center on the University of Central Florida main campus. I have decided that I will post these approximately a month before the performances. I call up the entertainment newspaper in Orlando to get some information on print advertisement, and I weigh the options with my budget. I think about the “prices,” and mention I will get back to them at a later time. My nerves are beginning to kick into high-gear as I try to balance school work load, a performance of *You’re Gonna Love Tomorrow*, employment and auditioning for a summer job, moving out of my Daytona Beach apartment, and the Newley project.

April 2005:

I have worked on the program with the help of my friend, Mark Hardin. He showed me how I could easily do the program in Microsoft Power Point since I had worked with it many times before. For the next few days, I was able to play around with it, and come to a final decision on what the layout would be. I would print it out on white paper, but use white card stock for the Xeroxed copies; this would aid in making it look a little bit better, visually. I also got together with one of my thesis committee members, Mark Brotherton, for a dialect coaching. We took a look at Newley’s speech patterns together on a short clip of *Heironymus Merkin*, and went ahead from there. Mark claimed that I had most of it down with the exception of a few words. Being not very confident in my dialect work, this made me feel wonderful. He always has a way of making me feel great about the work I am doing! I look forward to finishing this semester’s schoolwork, and having approximately two weeks to concentrate solely on this project, and moving out of my apartment. I have accepted a performance contract in Georgia from May 18 through

January 2. They wanted me to start on May 15, but since my show runs May 13 through May 14, that is impossible. Obviously, they understand the dilemma, and I will begin a few days later than the rest of the company. During this month, I have also gotten together with Justin, my accompanist, to solidify our relationship together in the piece. We spoke of his “role” in the performance, the clarification of character and script intentions, and, perhaps most importantly, the cues. He has some great ideas to make things smoother in transition, and I feel much more confident in the entire work. He is an incredible musician and accompanist. To this day, I still am not completely sure of what extra orchestral embellishments he may have added to the piano during each piece in performance!

May 2005:

Class is over, and now I must begin rehearsals for the project on my own. After “blocking” and “spacing” the show in my boxed up apartment, I would go over to the Seaside Music Theatre classroom facility and rehearse there. It was great that I could use a bigger space and get a better idea of the use of movement. I set up two chairs to represent the bench, placed the piano, used my props and any vital costume pieces for rehearsal, and used a music stand for the lamppost. At this point, I have already memorized the dialogue, and feel confident that I know what I am doing. Mostly, I want to try some different acting tactics and feel more comfortable delivering the lines without thinking too much about them; I know that I am going to be nervous beyond anything I have experienced on stage previous to these two nights. I was originally going to run the piece one time, everyday, until performance. I figured this would not be healthy to the piece. Instead, I ran it a few times in one day, but waited a few days in between each

time I did this. Over-rehearsing is something I have experienced, and it does not make for a healthy production. I truly wanted a kind of spontaneity about the performance. Newley is facing this environment for the first time, and it needs to seem like that. After all, he is meeting his Maker and coming to terms with an entire life's persona. That sort of subject cannot be comfortable for the character, and certainly will not ring true to an audience. I am able to have two run-throughs in the Orlando Repertory rehearsal space with Justin. John Bell, Dave Upton, and James Cleveland are all present and ready to give notes at the end, if necessary. I know it will be necessary! These note-giving sessions are positive and specific. This is a good thing. If I had not already begun to address the performance, specifically, I would not be getting these types of notes. I know John is being honest with me. I feel good about the run-throughs, and so does the crew.

May 12, Final Dress Rehearsal:

The Orlando Repertory was able to give me a final dress rehearsal in the space—this is glorious! Justin cannot come until later on, due to a previous contracted rehearsal, but this is fine because I can do a cue to cue rehearsal with Dave and James. Dave's lighting is phenomenal! I was so shocked to learn that he had an entire lighting plot for the show with ninety-something cues. Incredible! After only seeing the show's run twice and having only one production meeting, he has been able to purely capture everything I had envisioned. His use of gobos and shadow was so realistic, I was blown away. Dave and James had both purchased and built into the floor, a lamppost that looked so wonderful—I was beyond words! I was even able to swing on it, and incorporated that into the "D" section of "Nothing Can Stop Me Now." My *favorite* lighting cue was also during that number. "Get you gone you clouds of grey..." brought

the lights to grey! Fascinating! The use of light “specials” was perfect, and I began to get more excited than ever about this project. James will be working as the stage manager and light board operator; in the Tupperware space, I do not need a microphone. Later, Justin came in and we all had a spectacular run-through of the entire show. I drove back to my apartment exhausted, but delighted. Time to rest for the big day!

May 13/May 14:

The lobby display ended up being both collages on art easels, a small television playing a clip from *Heironymus Merkin*, another poster display with my headshot and the title of the show along with some Newley photos, the show’s programs, and some other records, books, and memorabilia that I felt would be suited for the display. It ended up not being exactly what I had envisioned a year ago, but it served its purpose just fine. My friend, Kyle Ann, was the House Manager and helped as a “go-between” for myself, the production crew, and the House. I was dead-set on beginning the show on time; I hate performances that start late. It seems that starting late has become a staple in theatres all across the country, and it sets an awful precedent for the audience members. The performances went over wonderfully. I really could not have asked for more. The audience response was very complimentary, and even though they were all friends, family, and supporters, I knew they were being honest. The two performances felt very differently from one another. It is not that one felt better than the other; they just both felt very different. I do not know what the explanation for that feeling was, but the audience claims that the second night was better. I suppose I will never know, but I took it as an observation, nothing more. The ending always came before I knew it, and I always ended up being moved for the last monologue, “Music is pure love...” After the

show, the lobby was full of people who wanted to say congratulations. I actually had a hard time dealing with the fact that so many people were here to see me. I almost felt guilty that these people had spent their early Friday and Saturday evenings sitting through my performance. It was an odd feeling to have, but I wanted to hug everyone who was there and I just could not stop thanking people for coming. I had always wanted to do a one-man show, and never actually thought that I would, and here it was, already done. I had been able to captivate an audience for at least thirty minutes—later, I must see if I can do it for longer. When I extend the show into a full-length musical, we will see then! So, this ends almost a two year process from concept, to production, to written thesis. I know that it is done all the time in the “professional world,” but it is hard to believe one could spend that much time on a single project. I suppose when you love a subject enough, it will always be possible. So, here’s to more crazy theatre projects for the future!

CHAPTER SIX: CONCLUSION

I feel that *Letters of Life, Lust, and Love: The Music of Anthony Newley* could easily be extended into a full-length, one-man musical. In the future, I hope to explore such a possibility with further use of Newley's songs and writings.

Creating this particular show was a long, but rewarding process. Aside from the creation of a single character, this production also involved the construction of a viable performance piece and coordination of all production elements. I learned that a libretto must include "highs and lows" of the character's emotion while also making sense of a subject in such a way as to make it interesting for an audience. I did not want the show to become a "book report," a resuscitation of facts, or just a revue of Newley's music. I wanted the piece to be well-structured, interesting, educational, emotionally-fulfilling, and representational of the training I received at the University of Central Florida; I feel that this project *is* reflective of my education in the Master of Fine Arts Musical Theatre program.

The audience response to this project was very exciting. Students, faculty, and members of the Central Florida theatre community spoke highly of not only the production, itself, but also of Newley's life. Many claimed to have had no idea of the background and autobiography of Mr. Newley. I was honored in introducing the community to a "new" body of work. Paul Goodhead, President of the Official Anthony Newley Appreciation Society in England, also looked fondly on a filmed version of this performance on DVD. His response was supported by an article written in the member newsletter (Appendix C).

I feel that the best part of this libretto is the monologues, themselves. I was fascinated with the idea that I could use Newley's true and documented words to tell his story, and the idea

that they could so easily be connected with his music was astounding to me. I am truly delighted to have been able to interpret his work into such a libretto.

I want to thank Mr. Anthony Newley for inspiring me. I hope this project will contribute, in some way, to illuminating his role in musical theatre history. May his legacy live on.

APPENDIX A: THE LIBRETTO

The following is the musical libretto for *Letters of Life, Lust, and Love*:

The Music of Anthony Newley, as performed for live audiences on May 13th and 14th 2005.

“OVERTURE:” *ONCE IN A LIFETIME*—piano

(Newley walks out during the number, looks around--growing accustomed to the space, then speaks with underscoring)

NEWLEY

Well, this is certainly not what I expected this place to look like *(referencing the lonely environment)*.

Then again, I’m not really a clever man—not in the classical sense, but I do have this compulsion to know why I am here. I wanna know why I do these things, I wanna know how I fit into the scheme of things...into that whole thing you had down there, okay? *(Gets no acknowledgement; he also notices there his old “performance hat” is on the arm of the bench)*

Look, I know I’m just a grain of sand on the beach, just a caraway seed on the rye bread of life--I’ve come to terms with that. I also know I have had just “so much” time, and I don’t have my insurance policy right here, but I’m sure you’re familiar with the terms. But while I’m *here (referencing the environment, once again)*, I want to do things without screwing up.

(Pause; getting a little more impatient) Look, I know you’re busy, but I came up here to talk to you personally; how many people do that these days?

(Pause) Between you and me...it’s just a joke, isn’t it? You’re not up there, are you? We made you up because we wanted you to be up there, right?

“WHO CAN I TURN TO?”

NEWLEY

WHO CAN I TURN TO?

WHEN NOBODY NEEDS ME?

MY HEART WANTS TO KNOW

AND SO I MUST GO WHERE DESTINY LEADS ME

WITH NO STAR TO GUIDE ME

AND NO ONE BESIDE ME

I’LL GO ON MY WAY

AND AFTER THE DAY THE DARKNESS WILL HIDE ME

AND MAYBE TOMORROW I’LL FIND WHAT I’M AFTER

I’LL THROW OFF MY SORROW

BEG, STEAL, OR BORROW MY SHARE OF LAUGHTER

WITH YOU I COULD LEARN TO

WITH YOU ON A NEW DAY

BUT WHO CAN I TURN TO IF YOU TURN AWAY?

(Speaking monologue with underscoring)

My fight is to establish myself as a human being--to feel wanted, to make a difference. I sometimes think that I'm a physical coward, you know; but they say the knowledge of oneself is the first step towards real sanity.

NEWLEY

(Continuing)

WITH NO STAR TO GUIDE ME
AND NO ONE BESIDE ME
I'LL GO ON MY WAY
AND AFTER THE DAY THE DARKNESS WILL HIDE ME
AND MAYBE TOMORROW I'LL FIND WHAT I'M AFTER
I'LL THROW OFF MY SORROW
BEG, STEAL, OR BORROW MY SHARE OF LAUGHTER
WITH YOU I COULD LEARN TO
WITH YOU ON A NEW DAY
BUT WHO CAN I TURN TO IF YOU TURN AWAY?

(Speaking monologue with underscoring)

I guess I had gotten mixed up with some pretty sick people. It was all terribly squalid. I was in danger of becoming a rather evil person. I was more presentable as an artist; I wanted to focus my energies elsewhere—with people who really *were* there in my times of need—whether I acknowledged it or not.

NEWLEY

(Continuing)

AND MAYBE TOMORROW I'LL FIND WHAT I'M AFTER
I'LL THROW OFF MY SORROW
BEG, STEAL, OR BORROW MY SHARE OF LAUGHTER
WITH YOU I COULD LEARN TO
WITH YOU ON A NEW DAY
BUT WHO CAN I TURN TO IF YOU TURN AWAY?

NEWLEY

(Discovers a pad of paper and pencil underneath the bench; thinks of reasoning)

“Dearest Gracie:”

How is my beautiful lady caring for herself these days? There! I said it! I expressed concern for someone besides myself. *(Referencing the “presence” from earlier)* How’s that? *(He gets no reaction)* I suppose I am still a paramount egotist forever watching myself. I am always aware of myself and the impression I make crossing a road, entering a room, leaving it, being recognized, being admired. I am also searingly aware of being disliked or rejected. Why? Why do I find life so ugly at times? Let me put it this way. Supposing a boy had no father and a working class mother. The kid needs all the attention he can get, all the affection. He works for it. He was born with an engaging little face and nothing more. So he uses his cuteness to get love. It is a device. The process continues throughout his life, into maturity. He sharpens and hones that ability until it is an art. He uses it as the key to something he never had. It is a craving. Acting, when you boil it down, is just a *dream* of approval, of love.

“*THIS DREAM*”

THIS DREAM,
I HAVE THIS WONDERFUL DREAM WHERE I WIN,
WHERE I WIN EV’RY BATTLE I FIGHT,
AND I KILL EV’RY DRAGON IN SIGHT.
EACH NIGHT I LIE AWAKE AND I WAIT FOR MY DREAM.
WHAT A WORLD I CREATE WHEN I DREAM, I’M NOT LONELY,
A PITY IT’S ONLY A DREAM.
BUT SUCH A FABULOUS DREAM THAT I FEEL.
THAT THE REAL WORLD IS REALLY UNREAL
WHILE THE WILDEST OF DREAMS CAN COME TRUE.
THEY DO.

NEWLEY

(Continues writing the letter; reflecting after a moment)

You must have heard, “Stop the World-I Want to Get Off” received five Tony nominations this year! Nominations for ‘Best Musical Author’ and ‘Best Composer and Lyricist’ for Leslie and myself, and ‘Best Actor in a Musical’... for myself! *(Expressing loathing)* However, Stephen Sondheim’s “A Funny Thing Happened on the Way to the Forum” won, and...Zero Mostel won the ‘Best Actor’ award...but...

My ambition *now* is to beat the system, climb out of the rat race, and play it my way with my rules and on my terms. I know what I’m worth, what I can do. *(A discovery)* The real ambition now is: can I find success as a father, a husband? I mean, that *is* the basis of what I have to live with for the rest of my life. I think anything else, any other successes, must follow that. I only

wish I wasn't cursed with the one problem that all actors have—continually watching themselves come into a room. I'm still that self-centered and the art of 'giving a piece of yourself' is still tough for me--but only tough, once it was impossible! (*Hopeful*)

“NOTHING CAN STOP ME NOW”

I DON'T BELIEVE IT!
PINCH ME TO SEE IF I AM AWAKE!
I CAN'T BELIEVE IT!
WAKE ME AND SAY THERE'S BEEN A MISTAKE!
NO, DON'T!
I'D SOONER SLEEP ON,
IN CASE, THAT IS, UNTIL THE DREAM HAS GONE.
NO, THIS IS NO DREAM, MY FRIEND.
THIS, IT WOULD SEEM, IS WHERE MY TROUBLES END.

STAND WELL BACK, I'M COMING THROUGH
NOTHING CAN STOP ME NOW!
WATCH OUT, WORLD I'M WARNING YOU
NOTHING CAN STOP ME NOW!
NOW I KNOW THAT THERE IS A PROMISED LAND,
I'M GONNA FIND IT AND HOW!
HOPE IS HIGH AND I WANNA CLING TO IT
TIE EVERY STRING TO IT
GIVE EVERYTHING TO IT!

I'LL MAKE ALL MY DREAMS COME TRUE
BEFORE MY FINAL BOW!
HOW I'LL DO IT, WHO CAN SAY?
BUT I KNOW I WILL SOMEDAY
SO WATCH OUT WORLD, I'M ON MY WAY
NOTHING CAN STOP ME NOW!

I SHALL FIND SUCCESS TODAY,
NOTHING CAN STOP ME NOW.
YESTERDAY, WAS YESTERDAY
NOTHING CAN STOP ME NOW.
NOW I KNOW THE FUTURE IS MINE TO HAVE
I'M HEREBY MAKING A VOW!
FROM NOW ON I'M GONNA BEGIN AGAIN
STICK OUT MY CHIN AGAIN
GO IN AND WIN AGAIN

GET YOU GONE YOU CLOUDS OF GREY
FAREWELL YOU FURROWED BROW.
NOW MY FUTURE'S CRYSTAL CLEAR
NO MORE WOE FOR ME TO FEAR
I'M GONNA STAND THE WORLD UPON ITS EAR
AND I'LL SUCCEED SOME HOW
I'D WALK A MILLION MILES,
FOR LIFE'S FULL OF SMILES—
NOTHING CAN STOP ME NOW!

“Nothing can stop me now!”

NEWLEY

(Continues writing)

My producer, David Merrick, released the recording for “The Roar of the Greasepaint—The Smell of the Crowd” before the tour. I’ve realized that twelve of the sixteen songs have become standards and covers, and one hundred fifty different recordings of songs from the show had been released before “Greasepaint” even reached New York. I did the research and found that these results are those of twice as many as any other new Broadway musical, previously. How’s *that* for your “little angel?” *(Smiling)* If we must go into figures, the songs topped best-seller charts and went on to sell over 100,000 copies. When our box office opened at the Shubert Theatre, there was a \$20,000 in first day ticket sales and these figures remained steady until our opening in May with a total of \$750,000 in advance sales.

“I WANNA BE RICH”

I WANNA BE RICH, HAVE MONEY TO BURN
A THOUSAND A WEEK, SAY, WOULD DO ME A TURN
I'D KEEP IT IN ONCERS IN CASE OF A SLUMP
I'D HAVE STACKS AND STACKS AND THE INCOME TAX
COULD TAKE A RUNNING JUMP

I'D HAVE ALL ME SUITS MADE A DOZEN A TIME
I'D BUY ALL THE BEST SHARES, PROVIDED THEY CLIMB
GIVE ME HALF A CHANCE, A SMALL ADVANCE,
ME FINGERS ITCH TO MAKE ME DIRTY ROTTEN FILTHY STINKING RICH!

I WANNA BE RICH AND MIX WITH THE NOBS
AND SIT IN THE BEST EATS WITH ALL OF THE SNOBS
I MAY GO TO ASCOT TO TAKE IN THE SCENE
IN ME GREY TOP HAT AND ME SPATS AND THAT,
I'D BE COMP'NY FOR THE QUEEN

I WANNA GO TRAV'LING TO CANNES AND CAPRI—
THE FRENCH RIV-I-ER-I-A IS MY CUP OF TEA
GIMMIE HALF A CHANCE IN THE SOUTH OF FRANCE
TO MAKE MY PITCH

AND I'LL BE DIRTY ROTTEN FILTHY STINKING—
I CAN HEAR THE LOLLY CLINKING—
LOTS OF BIRDS; LOTS OF DRINKING—
I CAN GUESS WHAT YOU'RE ALL THINKING—
DIRTY ROTTEN FILTHY STINKING RICH!

(Refer to letter, but reflect as if he's writing; continuing)

NEWLEY

I mentioned that "Greasepaint" received six Tony nominations--Leslie and I for 'Best Composer' and 'Best Lyricist,' 'Best Director of a Musical.' The actual awards were another story...we lost to "Fiddler on the Roof," and what do you suppose Zero Mostel won his Tony for? *(Pause)* Bastard. *(Referencing "up; as he walks over to the chest behind the bench)* At least my show was an original story...

(Sees a bottle of wine and a glass underneath the bench) Don't mind if I do! *(He takes out the bottle and wine glass; drinks)* Oh, this is terrible! *(Takes another drink)* On reflection, the 60s has been the most miserable time in my life. My marriage to the incredible Joan, coupled to my overwhelming emotional problems, has seemed like a long nightmare. The *only* legacy from these frustrating years has been my children, Tara and Sacha. With our divorce I hope to start a new life of self-discovery and eventual happiness. Via analysis I see a new horizon ahead in the promising seventies.

"THE GOOD THINGS IN LIFE"

I HAVE LIVED,
I HAVE LOVED,
I HAVE LAUGHED,
I HAVE CRIED,
I HAVE TRIED TO GIVE MY LIFE SOME MEANING,
I HAVE TRIED TO MAKE IT ALL MAKE SENSE,
I HAVE MADE THE JOURNEY UP THE MOUNTAIN AND THE DESCENTS.
I HAVE KNOWN THE BITTER TASTE OF SADNESS,
I HAVE FOUGHT SOME PRETTY HOPELESS FIGHTS,
I HAVE LIVED THE LOVELIEST OF DAYS AND LONELIEST NIGHTS.

I HAVE WON,
I HAVE LOST,
I HAVE LEARNED TO MY COST

THAT I'VE CROSSED AND BURNED TOO MANY BRIDGES,
IF I COULD GO BACK, PERHAPS I WOULD, (*strong realization reference*)
THEN AGAIN, I DON'T TAKE GOOD ADVICE WHEN MAYBE I SHOULD.
BUT I RAISE MY GLASS TO THE GOOD THINGS IN LIFE,
TO A PLACE IN THE SUN WHERE OUR CHILDREN CAN RUN,
TO THE GREEN OF THE GRASS AND THE LOVE OF A...WIFE.

(*Song underscoring the following monologue*)

NEWLEY

(*He makes another important discovery*) The paranoia of these last few years about the lack of work and professional stature can be understood at last. My sense of identity has always been tied to my fame. Without Anthony Newley the performer, I was nothing. Now, as my fame diminishes, my sense of identity was diminishing with it--causing acute anxiety. I must understand more fully the richness of myself as a functioning member of the human race—the fame is a bonus and not myself.

(*Continues singing*)

I'VE BEEN RIGHT,
I'VE BEEN WRONG,
I'VE BEEN WEAK,
I'VE BEEN STRONG
AND I LONG TO LIVE IN SOMEONE'S MEM'RY
AND I LONG TO LIVE UPON A HILL,
AND IT DOESN'T MATTER THAT I KNOW THAT I NEVER WILL.
BUT I RAISE MY GLASS TO THE GOOD THINGS IN LIFE,
I AM NOT HERE FOR LONG,
BUT THERE'S TIME FOR A SONG AND SOME WINE.
AND WHEN TIME RUNS AWAY, I WILL LOOK BACK AND SAY
THAT THE GOOD THINGS IN LIFE WERE ALL MINE!

NEWLEY

(*Finds a different letter in reference*) What's this? What do you want from me? Haven't I been through enough?! (*To audience*) I received a letter recently from a fan of the show, it reads:

"It is silly. It is also very sad. Yes, sad. Your wife leaves you and you're glad, and by your actions, your only friend seems to be the devil. The way you treat women is bizarre--you never really loved any of them. And then you take all of this sadness, you sing songs about it, and then you ask us to laugh at you. I think it's more than a play. It is about you, isn't it?"

(Discovering) You know—reading this—I can honestly say there’s never been a *woman* who commanded even a moment of my regard once I’d made love to her. The flowers, the poems, the love songs, have all been—bribes. And I suddenly realize that, not only do I have no respect for women but—I may very well hate them. And it’s really...I have really been committing a kind of...sexual murder. People marry to fill empty spaces in themselves, and it is not until you have a genuine love for yourself that you can give it to your partner. I remember when Joan and I were first having problems. I, of course, had screwed up and we were at a party together. The guests asked me to sing, and forced me to get up; I remember directing the song to her and asking her to marry me later that night...*(coming to terms)* I never proved to her that I could change; I just didn’t want to...*(Reflecting “up”)* Now, you know everything! I was only ever really in love with one person...and that was me!

“WHAT KIND OF FOOL AM I?”

WHAT KIND OF FOOL AM I?
WHO NEVER FELL IN LOVE,
IT SEEMS THAT I’M THE ONLY ONE THAT I HAVE BEEN THINKING OF.
WHAT KIND OF MAN IS THIS?
AN EMPTY SHELL--
A LONELY CELL IN WHICH AN EMPTY HEART MUST DWELL.

WHAT KIND OF CLOWN AM I?
WHAT DO I KNOW OF LIFE?
WHY CAN’T I CAST AWAY THIS MASK OF PLAY AND LIVE MY LIFE?
WHY CAN’T I FALL IN LOVE LIKE ANY OTHER MAN?
AND MAYBE THEN I’LL KNOW WHAT KIND OF FOOL I AM.

WHAT KIND OF LIPS ARE THESE
THAT LIED WITH EV’RY KISS?
THAT WHISPERED EMPTY WORDS OF LOVE
THAT LEFT ME ALONE LIKE THIS.
WHY CAN’T I FALL IN LOVE LIKE ANY OTHER MAN
AND MAYBE THEN I’LL KNOW WHAT KIND OF FOOL I AM

WHAT KIND OF CLOWN AM I?
WHAT DO I KNOW OF LIFE?
WHY CAN’T I CAST AWAY THIS MASK OF PLAY AND LIVE MY LIFE?
WHY CAN’T I FALL IN LOVE TILL I DON’T GIVE A DAMN
AND MAYBE THEN I’LL KNOW WHAT KIND OF FOOL I AM.

NEWLEY

I can't say that I know where I'm going anymore. I don't know if I ever did...Maybe I do, now...I don't know if "love" is something I know anything about, (*realizing his purpose and legacy*) but I *do* think the most beautiful thing that can happen to anyone is to be remembered by their music. Music is pure love. To have your music played is to live again in the space of a few bars. So when I've had it they can forget everything else. Just write on my tombstone: 'he wrote good songs.'

(*Closing the written letter*) "Salutations, to the one who was always there by my side. I never truly let you know that; I'm telling you, now. Love, forever and always, your son...Tony..."

"ONCE IN A LIFETIME"

JUST ONCE IN A LIFETIME
A MAN KNOWS A MOMENT
ONE WONDERFUL MOMENT
WHEN FATE TAKES HIS HAND

AND THIS IS MY MOMENT
MY ONCE IN A LIFETIME
WHEN I CAN EXPLORE
A NEW AND EXCITING LAND

FOR ONCE IN MY LIFETIME
I FEEL LIKE A GIANT!
I SOAR LIKE AN EAGLE,
AS THOUGH I HAD WINGS!

FOR THIS IS MY MOMENT
MY DESTINY CALLS ME—
AND THOUGH IT MAY BE
JUST ONCE IN MY LIFETIME,
I'M GONNA DO GREAT THINGS!

FOR THIS IS MY MOMENT
MY DESTINY CALLS ME—
AND THOUGH IT MAY BE
JUST ONCE IN MY LIFETIME,
I'M GONNA DO GREAT THINGS!

"PLAYOFF:" *PURE IMAGINATION*—piano

APPENDIX B: LIBRETTO ANALYSIS

The following musical and lyrical analysis of the libretto is done chronologically.

The accompanist starts at the piano, playing “Once in a Lifetime.” The number is played gently, and serves as a leit motif for the character throughout various parts of the show. *Letters* is Newley’s one last chance for redemption.

(Newley walks out during the number, looks around--growing accustomed to the space, then speaks with underscoring)

NEWLEY

Well, this is certainly not what I expected this place to look like (*referencing the lonely environment*).

Then again, I’m not really a clever man—not in the classical sense, but I do have this compulsion to know why I am here. I wanna know why I do these things, I wanna know how I fit into the scheme of things...into that whole thing you had down there, okay? (*Gets no acknowledgement; he also notices there his old “performance hat” is on the arm of the bench*)

Figure 1: Opening Speech A

This speech is taken from Newley’s so-called, autobiographical film, *Can Heironymous Merkin Ever Forget Mercy Humppe and Find True Happiness?* The character is able to acknowledge where he is, but finds that the overall atmosphere of the location is different than expected. The majority of the entire libretto dialogue is, in fact, Newley’s own words

In the second sentence, he is already questioning his existence; he wonders why he has been brought to this particular location, and what is expected of him. While looking for an acknowledgement from a higher power, he discovers his old “performance hat.” When he sees it, he immediately responds to the memories flooding his mind. He touches it, picks it up, fiddles with the brim, slowly swings it around to get the feeling of its weight once again, and

then carefully places it on his head. We see a transformation taking place; he is beginning to “piece himself together.”

Look, I know I’m just a grain of sand on the beach, just a caraway seed on the rye bread of life-- I’ve come to terms with that. I also know I have had just “so much” time, and I don’t have my insurance policy right here, but I’m sure you’re familiar with the terms. But while I’m *here* (*referencing the environment, once again*), I want to do things without screwing up.

Figure 2: Opening Speech B

The character journeys back towards his original intention--seeking help and understanding. When he does not receive the response he is looking for, his tactics change in the opposite direction; he becomes frustrated and accusing. Newley’s doubt in a higher power is reflective of his everyday conflict.

(*Pause; getting a little more impatient*) Look, I know you’re busy, but I came up here to talk to you personally; how many people do that these days?
(*Pause*) Between you and me...it’s just a joke, isn’t it? You’re not up there, are you? We made you up because we wanted you to be up there, right?

Figure 3: Opening Speech C

What is interesting about these remarks is that the character reveals his true beliefs. He may be claiming that he does not believe, but why is he still addressing the higher power? He claims that there was no helpful presence during life’s trials and tribulations, and begins to question this through song.

WHO CAN I TURN TO?
Anthony Newley/Leslie Bricusse

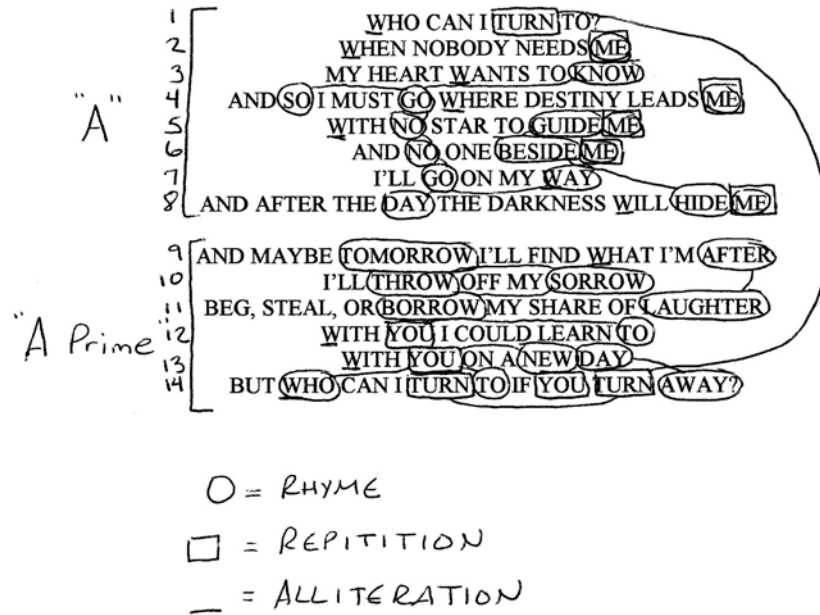


Figure 4: Who Can I Turn To? Lyric Analysis A

Music Analysis A

KEY: C

*Primarily eighth, quarter, half notes

*accompaniment holds “D” for singer through measure 9	
<u>m5-8,9</u> *notes in speaking pitch level (as in dialogue)	<u>m9-10,11</u>
cons.	ant.

*speaking in fuller, more complete sentences; the music moves

m29-32
cons.

Figure 5: Who Can I Turn To? Music Analysis A

“Who can I turn to?” He asks. The character, Cocky (from the musical, *The Roar of the Greasepaint—The Smell of the Crowd*), is a representation of the lower-educated British classes. The proper grammatical usage would be, “To whom can I turn?” This was an exciting detail that was not forgotten when composing this character’s song.

We see that lyric lines one through nine comprise the “A” section. The use of rhyme is present, but not overly obvious. Rhyming words such as: “know,” “so,” “no,” and “go” are dispersed through the section, and are not used in a traditional couplet construction. We see the same system for “beside,” “guide,” and “hide.”

In the music composition analysis, the number begins in the key of “C.” This is another interesting addition to the character’s development. “C” is the key in which no sharps or flats are present—a simple, yet effective description of the character. The lyrical phrases are not properly aligned with the measures, yet the key signature is 4/4. The melody lines are written to be similar to speech, casting downward in many places. For example, “Who can I turn to?” The phrase is represented by notes D, D, C, D, E, with emphasis on the first and third “D” and the “E.” Words that are emphasized are “who,” “turn,” and “to.” The second “D” and only “C” are eighth notes, and represent “can” and “I.” This is a typical speech pattern, if said aloud. The hanging phrases over the marked measures are reflective of the character’s wavering beliefs.

During the first nine measures, the singer is on his own with the exception of a consistent “D” in the accompaniment underneath. The accompaniment continues to follow the singer with the melody in the treble line.

In the “A Prime” section (lyrical lines nine through fourteen); we see a great use of rhyme with “tomorrow,” “sorrow,” and “borrow.” There is also much repetition in words beginning with the letter “w.” This is a great set-up for the character’s questions in using words

like, “who,” “why,” and “where.” In the relevant music measures (eighteen and on), the character speaks in fuller and more complete sentences. We see the accompaniment moving more quickly and filling out the melody with extra embellishments.

A fascinating structural element of this piece is the interlude. The character is addressing, lyrically, “Who can I turn to if you turn away?” The interlude that follows is a moment of waiting. Newley is waiting for a response he does not receive, and continues with the libretto dialogue:

(Speaking monologue with underscoring)

My fight is to establish myself as a human being--to feel wanted, to make a difference. I sometimes think that I’m a physical coward, you know; but they say the knowledge of oneself is the first step towards real sanity.

Figure 6: Who Can I Turn To? Speech A

This short thought is the beginning of a very long journey for our character. He is able to acknowledge conflict in his life; a first step in the journey towards catharsis.

WHO CAN I TURN TO?
Anthony Newley/Leslie Bricusse

2nd 15 [WITH NO STAR TO GUIDE ME
16 [AND NO ONE BESIDE ME
1/2 of 17 [I'LL GO ON MY WAY
"A" 18 [AND AFTER THE DAY THE DARKNESS WILL HIDE ME
19 [AND MAYBE TOMORROW I'LL FIND WHAT I'M AFTER
20 [I'LL THROW OFF MY SORROW
"B" 21 [BEG, STEAL, OR BORROW MY SHARE OF LAUGHTER
22 [WITH YOU I COULD LEARN TO
23 [WITH YOU ON A NEW DAY
24 [BUT WHO CAN I TURN TO IF YOU TURN AWAY

O = RHYME

□ = REPETITION

— = ALLITERATION

Figure 7: Who Can I Turn To? Lyric Analysis B

WHO CAN I TURN TO?

Music Analysis B

KEY: C

TIME SIGNATURE: 4/4

*Primarily eighth, quarter, and half notes

m39-42,43

ant.

m43-46,47

cons.

*all same as the first lyrics; difference lies in acting choices

*key change at m48 to “Db;” on lyric: “...and maybe tomorrow” (ant.)

KEY: Db

TIME SIGNATURE: 4/4

m49-50,51

part of ant. from key change

m51-54,55

cons.

m55-58,59

ant.

*with quick moving accompaniment

*drives into key change at m62; “Gb”

m59-62,63

cons.

m63-77

musical interlude for libretto monologue

*prepare for key change at m82!

Figure 8: Who Can I Turn To? Music Analysis B

Lyrically, we see the second half of the “A” section, again. For the next few measures he still pitying himself, but he slowly begins to accept the situation. He is a little more willing to break free of the monotonous self-pity, and the composition allows this modulating into the key of “Db.” What is also fascinating, is that it does so on the lyric, “and maybe tomorrow I’ll find what I’m after.” This is also the new and yet unseen “B” section; the accompaniment is much more colorful. Beginning at measure sixty-three, we have another interlude with some dialogue:

(Speaking monologue with underscoring)

I guess I had gotten mixed up with some pretty sick people. It was all terribly squalid. I was in danger of becoming a rather evil person. I was more presentable as an artist; I wanted to focus my energies elsewhere—with people who really *were* there in my times of need—whether I acknowledged it or not.

Figure 9: Who Can I Turn To? Speech B

WHO CAN I TURN TO?
Anthony Newley/Leslie Bricusse

"B"
25 AND MAYBE TOMORROW I'LL FIND WHAT I'M AFTER
26 I'LL THROW OFF MY SORROW
27 BEG, STEAL, OR BORROW MY SHARE OF LAUGHTER
28 WITH YOU I COULD LEARN TO
29 WITH YOU ON A NEW DAY
30 BUT WHO CAN I TURN TO IF YOU TURN AWAY?

O = RHYME

□ = REPETITION

— = ALLITERATION

Figure 10: Who Can I Turn To? Lyric Analysis C

WHO CAN I TURN TO?

Music Analysis C

KEY: Gb

TIME SIGNATURE: 4/4

*Primarily eighth, quarter, and half notes with final whole notes

m77-80,81 *key change at m82, back to "C"
ant.

KEY: C

TIME SIGNATURE: 4/4

m81-84,85
cons.

m85-88,89
ant.

m89-97
cons. *broad and maestoso (majestic and dignified)
 *cut off singer and accompaniment at same time;
 motif: "who can I turn to?" underneath a held "G;"
 final fight

Figure 11: Who Can I Turn To? Music Analysis C

So, maybe someone *was* there in his time of need? The character realizes it may be quite possible, and sings the “B” section with a new outlook. During the interlude (measures sixty-three to seventy-seven), the music had moved into the key of “Gb,” but at measure eighty-two returns back to “C.” The character has taken quite a journey and, even though he is back where he once started, he has had the opportunity to see other “sides of the picture.” He can move on, past the self-pitying stage, down a new road with a new outlook. The melody ends with a *maestoso* (majestic and dignified) “G” on the lyric, “away.” In the accompaniment underneath, we hear a small motif of “Who can I turn to?” It serves as a final word in the argument, and both singer and accompaniment cut off simultaneously. After Newley takes a moment to regroup, he sees a pad of paper and a pencil underneath the bench. At first, he does not know what to expect of these items and sits down on the bench to think about it. He looks up to his God-like “scene partner” to possibly get some answer. When he does not receive one, he decides to begin a letter. The libretto continues on:

(Discovers a pad of paper and pencil underneath the bench; thinks of reasoning)

“Dearest Gracie:”

How is my beautiful lady caring for herself these days? There! I said it! I expressed concern for someone besides myself. (*Referencing the “presence” from earlier*) How’s that? (*He gets no reaction*) I suppose I am still a paramount egotist forever watching myself. I am always aware of myself and the impression I make crossing a road, entering a room, leaving it, being recognized, being admired. I am also searingly aware of being disliked or rejected. Why? Why do I find life so ugly at times? Let me put it this way. Supposing a boy had no father and a working class mother. The kid needs all the attention he can get, all the affection. He works for it. He was born with an engaging little face and nothing more. So he uses his cuteness to get love. It is a device. The process continues throughout his life, into maturity. He sharpens and hones that ability until it is an art. He uses it as the key to something he never had. It is a craving. Acting, when you boil it down, is just a *dream* of approval, of love.

Figure 12: Gracie letter A

Newley knows and admits that he is selfish, but the question still lingers: will he do anything about it? After realizing that only *admitting it* will not do, he begins reflecting on his past. We receive a lot of information about him in this monologue. In a short paragraph, we are able to gather that he has always been selfish, and thrives on the reasoning that it is the fault of his family's dysfunction. He uses this example, solely, as a crutch. Hardly ever taking responsibility for his actions, and confessing that this enables one to turn all misfortune into "art," leads him to believe he is truly a martyr. Newley dwells on the fact that, if he were to have had a more ideal lifestyle, things may have been different. It would be the ideal "dream."

THIS DREAM
Anthony Newley/Leslie Bricusse

"A"
almost
use of
recitative!

1		THIS DREAM
2	(I HAVE THIS WONDERFUL DREAM WHERE I WIN)	
3	WHERE (I WIN) EV'RY BATTLE I FIGHT	
4	WHERE (I KILL) EV'RY DRAGON IN SIGHT	
5	EACH (NIGHT) (I) AWAKE AND (I) WAIT FOR THIS DREAM	
6	WHAT A WORLD (I) CREATE WHEN (I) DREAM (I'M) NOT LONELY	
7	A (PITY) IT'S ONLY A DREAM	
8	BUT SUCH A FABULOUS DREAM THAT (I) FEEL	
9	THAT THE (REAL) WORLD IS (REALLY) (UNREAL)	
10	WHERE THE (WILDEST) OF (DREAMS) CAN COME (TRUE)	
11	THEY (DO)	

○ = RHYME

□ = REPETITION

— = ALLITERATION

Figure 13: This Dream Lyric Analysis

THIS DREAM
Music Analysis

(for show purposes, we begin at measure 5)

KEY: F

TIME SIGNATURE: 4/4

*Primarily eighth note with occasional half note

*Played “moderately”

*begin singing in m6 after chord on m5; first note “Eb” in key of “F”

*stream of consciousness; representing “dream-like” state

m6-12,13

full antecedent and consequent

m13-17,18

ant.

m18-19,20

cons.

*run-on sentence; boost of “stream” again beginning with lyric, “...but...”

m20-27

ant.

*goes directly to monologue libretto

*also note the hanging thoughts through mid-measure, once again!

Figure 14: This Dream Music Analysis

“This Dream” remains in the key of “F” for its entirety. It is brief, like a daydream, and is built very much like a recitative. The lyrics are similar to a stream of consciousness, and the entire piece (eleven lyric lines) is considered to be the “A” section. He basks in the use of alliteration “w,” and paints his dream with some nice metaphorical opposites. He mentions the word “win” many times. He sees life as “killing a dragon,” and describes his dreams as the opposite of loneliness. There is also a nice alliteration “f” with “fabulous” and “feel” (line eight). He describes the real world as being “unreal.” The lyrics serve the title of this piece extremely well.

Musically, it is quite the simple song. In its “stream of consciousness form, it is a perfect reflection of his dream. He is away from the obstacles and toil of the “real world.” His plentiful lyrics are supported with eighth notes while resting, periodically, on half notes. He uses something we saw in “Who Can I Turn To?:” overlapping phrases and measures. He also begins the first sung note on “Eb” in the key of “F.” In the last number, we saw a beginning note of “D” in the key of “C.” Supporting “stream of consciousness,” Newley abruptly leaves the song for the following monologue:

(Continues writing the letter; reflecting after a moment)

You must have heard, “Stop the World-I Want to Get Off” received five Tony nominations this year! Nominations for ‘Best Musical Author’ and ‘Best Composer and Lyricist’ for Leslie and myself, and ‘Best Actor in a Musical’... for myself! (*Expressing loathing*) However, Stephen Sondheim’s “A Funny Thing Happened on the Way to the Forum” won, and...Zero Mostel won the ‘Best Actor’ award...but...

Figure 15: Gracie letter B

This section of the letter is not Newley's words, but it does support Newley's way of thinking; it gives the audience a small overview of his writing history. It is important to see his successes and failures and, most importantly, how he reacts to those events. He continues:

NEWLEY:

My ambition *now* is to beat the system, climb out of the rat race, and play it my way with my rules and on my terms. I know what I'm worth, what I can do. (*A discovery*) The real ambition now is: can I find success as a father, a husband? I mean, that *is* the basis of what I have to live with for the rest of my life. I think anything else, any other successes, must follow that. I only wish I wasn't cursed with the one problem that all actors have—continually watching themselves come into a room. I'm still that self-centered and the art of 'giving a piece of yourself' is still tough for me--but only tough, once it was impossible! (*Hopeful*)

Figure 16: Gracie letter C

Newley realizes that in order to overcome his insecurities (i.e.: losing the awards), he must be willing to look past these shallow hurdles. He is faced with a family that needs his attention. This thought gives him hope of starting a new life path and, as performance artists often do, he decides to sing about it!

NOTHING CAN STOP ME NOW
Anthony Newley/Leslie Bricusse

"A"

1 I DON'T BELIEVE IT!
2 PINCH ME TO SEE IF I AM AWAKE!
3 I CAN'T BELIEVE IT!
4 WAKE ME AND SAY THERE'S BEEN A MISTAKE!
5 NO DON'T!
6 I'D SOONER SLEEP ON
7 IN CASE THAT IS UNTIL THE DREAM HAS GONE
8 NO THIS IS NO DREAM MY FRIEND
9 THIS IT WOULD SEEM IS WHERE MY TROUBLES END

"B"

10 STAND WELL BACK, I'M COMING THROUGH
11 NOTHING CAN STOP ME NOW!
12 WATCH OUT, WORLD I'M WARNING YOU
13 NOTHING CAN STOP ME NOW!
14 NOW I KNOW THAT THERE IS A PROMISED LAND
15 I'M GONNA FIND IT AND HOW!
16 HOPE IS HIGH AND I WANNA CLING TO IT
17 TIE EVERY STRING TO IT
18 GIVE EVERYTHING TO IT!

"C"

19 I'LL MAKE ALL MY DREAMS COME TRUE
20 BEFORE MY FINAL BOW
21 HOW I'LL DO IT, WHO CAN SAY?
22 BUT I KNOW I WILL SOMEDAY
23 SO WATCH OUT WORLD, I'M ON MY WAY
24 NOTHING CAN STOP ME NOW!

"B"

25 I SHALL FIND SUCCESS TODAY
26 NOTHING CAN STOP ME NOW!
27 YESTERDAY WAS YESTERDAY
28 NOTHING CAN STOP ME NOW!
29 NOW I KNOW THE FUTURE IS MINE TO HAVE
30 I'M HEREBY MAKING A VOW
31 FROM NOW ON I'M GONNA BEGIN AGAIN
32 STICK OUT MY CHIN AGAIN
33 GO IN AND WIN AGAIN

O = RHYME
□ = REPETITION
_ = ALLITERATION

Figure 17: Nothing Can Stop Me Now Lyric Analysis A

"D"
 34 GET YOU GONE YOU CLOUDS OF GREY
 35 FAREWELL YOU FURROWED BROW
 36 NOW MY FUTURE'S CRYSTAL CLEAR
 37 NO MORE WOE FOR ME TO FEAR
 with 38 I'M GONNA STAND THE WORLD UPON ITS FEAR
 TAG 39 AND I'll SUCCEED SOME HOW
 40 I'D WALK A MILLION MILES
 41 FOR LIFE'S FULL OF SMILES
 42 NOTHING CAN STOP ME NOW

○ = RHYME

□ = REPETITION

— = ALLITERATION

Figure 18: Nothing Can Stop Me Now Lyric Analysis B

NOTHING CAN STOP ME NOW

Music Analysis A

(for show purposes, we begin at measure 6)

KEY: F

TIME SIGNATURE: 4/4

m6-7

antecedent *primarily half note chords for “recitative;” freely

m8-9

consequent

m10-11

ant.

m12-20

cons.

m21-27

ant. growth into new ant.

*m26 pickup to a consistent tempo (m26-29)

*key change at m30 to “Eb”

KEY: Eb

TIME SIGNATURE: 4/4

*Lots of quarter chords and quarter rests

*character is speaking in full thought, now

m46-49

ant.

m50-53

cons.

m54-57/m58-59

ant./ant.

*double antecedent due to “listing” in the lyrics

m60-61

cons.

*rallentando; “becoming gradually slower”

Figure 19: Nothing Can Stop Me Now Music Analysis A

NOTHING CAN STOP ME NOW
Music Analysis B

KEY: Eb

TIME SIGNATURE: 4/4

m62-65
ant.

m66-69
cons.

m70-71
ant.

m72-73
cons.

*a tempo, “in time;” following the rallentando
*shorter and shorter antecedents and consequents

m74-77
cons.

m78-81
ant.

m82-85
cons.

*double consequent, this time, due to “listing!”

m86-87
finish to new section; music build

m88-91
ant.

*where the chorus would join in

m92-95
cons.

*writer begins playing with accompaniment chords on different beats

m96-99
ant.

m100-103
cons.

m104-107
ant.

m108-111
cons.

m112-115
ant.

m116-117
cons.

m118-119
cons.

*interesting system of repeat with “consequent/consequent” instead
of “antecedent/antecedent”
*get ready for key change!

Figure 20: Nothing Can Stop Me Now Music Analysis B

NOTHING CAN STOP ME NOW
Music Analysis C

KEY CHANGE: from Eb to E

TIME SIGNATURE: 4/4

m120-123

ant.

m124-127

cons.

m128-131

ant.

*note that the quarter notes and quarter rests have turned mostly to half notes

*again, note the double antecedent as the song drives forward

m132-134,135

ant.

m135-139

cons.

m140-143,144

cons.

*at m140 tempo primo, “the original speed”

*m144 noted “in slow 4”

m144-146

ant.

m147-156

cons.

*held notes make for a longer consequent

m157-158

*“Nothing can stop me now!” (rhythmic speech)

*final chord also in m158

Figure 21: Nothing Can Stop Me Now Music Analysis C

“Nothing Can Stop Me Now” begins in “F.” Again, the key signature is 4/4. Newley sings “freely,” and we begin the “A” section. As most of the music in this libretto, the lyric uses “I,” “me,” “myself,” and “mine” often. He speaks of the “dream” again, and assumes things cannot quite possibly be as glorious as they seem. Amidst some couplet rhyme, we basically see a “recitative-like” section; moving mostly through half-note accompaniment before we pick-up a consistent tempo at measures twenty-six through twenty-nine. At the measure thirty, when Newley begins to sing, “Stand well back...,” we have a key change to “Eb.” He has completely stepped into a magnificent dream.

This is a completely different style than we have seen, thus far, in the score. I like to consider it Newley’s tribute to early twentieth century musical theatre. The accompaniment uses much repetition of quarter note chords and quarter rests, alternating on and off the beat. The music is playful, and supports Newley’s charismatic and “stress-free” emotion. It is a “charm song,” and expresses the same message in numerous ways, much like Cole Porter’s “You’re The Top.”

Newley uses wonderful alliteration with the letter “w;” words like “well,” “watch,” “world,” and “warning” in lyric lines ten and twelve. At measure forty-six he begins singing in much more complete sentences, and the antecedents and consequents cover vast movement. He continues rhyming these expressions in lyric lines sixteen, seventeen, and eighteen. The phrase ends with a *rallentando*, becoming gradually slower, and measure sixty-two returns to regular tempo. This completes the “B” section.

The “C” section begins with lyric line nineteen. Newley’s use of rhyme is clever and unexpected. Lyric lines twenty and twenty-four rhyme “bow” and “now,” while lines twenty-one, twenty-two, and twenty-three all end in the “ay” rhyme.

Moving on in the “C” section, measure seventy-four is interesting. Both pairs of composition, at measures seventy-two/seventy-three; seventy-four/seventy seven, are consequents. This has to do with the lyrics and the *development of full-thought* rather than a *composition* characteristic. Newley asks, “How I’ll do, who can say?” He also answers his own question, “But I know I will someday!” For this, I chose to follow the lyric rather than the accompaniment.

At this point, the music would be expected to grow in order to establish a drive towards the end, but it does not yet happen. The key and tempo remain as is, but the composer adds in a tutti for the background. For the performance of this thesis project, there was no tutti. Instead, the actor needed to alter his acting tactics to keep the piece interesting. This was done with further exploration of subtext and the addition of choreography. In the end, the number moved forward and was supported fully with alternate elements.

At measure one hundred-twelve, the accompaniment begins playing with the 4/4 time signature. The treble and bass clefs alternate with quarter notes and quarters rests; alternating everything from emphasis on “one” and three” to “one” and “four.”

Measure one hundred-sixteen calls for a music ritardando, and slows right into a change to the key of “E” at measure one hundred-twenty. The composition, in section “D,” instructs a “very broad” cakewalk style and the accompaniment keeps time with strong, half-note chords. Measures one hundred twenty-eight through one hundred thirty-five surprises us with a double (or extended) antecedent, and leaves us wondering where the ending may lead us. Measure one

hundred forty instructs “tempo primo” (at original speed) for four measures, and measure one hundred-forty-four is noted as “slow four.”

The number concludes with a final “nothing can stop me now” for twelve measures on a held G#. As if that was not enough, and Newley felt he needed more convincing, there is a final rhythmic speech “shout” in measures one hundred fifty-seven and one hundred fifty-eight. This “shout” is focused on Newley’s God-like scene partner as he emphasizes his new strengths. A final chord completes the process!

This song is the beginning of a fairly uplifting section of the libretto. In the following monologue, we learn that Newley is quite comfortable. His first show, *Stop the World—I Want to Get Off*, was financially successful in both London’s West End and on Broadway. He continues to reach just as much success with his next Leslie Bricusse partnership, *The Roar of the Greasepaint—The Smell of the Crowd*. His “little angel” remark references his relationship with Gracie, and he continues:

NEWLEY

(Continues writing)

My producer, David Merrick, released the recording for “The Roar of the Greasepaint—The Smell of the Crowd” before the tour. I’ve realized that twelve of the sixteen songs have become standards and covers, and one hundred fifty different recordings of songs from the show had been released before “Greasepaint” even reached New York. I did the research and found that these results are those of twice as many as any other new Broadway musical, previously. How’s *that* for your “little angel?” *(Smiling)* If we must go into figures, the songs topped best-seller charts and went on to sell over 100,000 copies. When our box office opened at the Shubert Theatre, there was a \$20,000 in first day ticket sales and these figures remained steady until our opening in May with a total of \$750,000 in advance sales.

Figure 22: Gracie letter D

I WANNA BE RICH
Anthony Newley/Leslie Bricusse

"A" 1 I WANNA BE RICH HAVE MONEY TO BURN
2 A THOUSAND A WEEK, SAY, WOULD DO ME A TURN
3 I'D KEEP IT IN ONCERS IN CASE OF A SLUMP
4 I'D HAVE STACKS AND STACKS AND THE INCOME TAX
5 COULD TAKE A RUNNING JUMP

"B" 6 I'D HAVE ALL ME SUITS MADE A DOZEN A TIME
7 I'D BUY ALL THE BEST SHARES, PROVIDED THEY CLIMB
8 GIVE ME HALF A CHANCE, A SMALL ADVANCE
9 ME FINGERS (TCH) TO MAKE ME DIRTY ROTTEN FILTHY STINKING RICH

"A" 10 I WANNA BE RICH AND MIX WITH THE NOBS
11 AND SIT IN THE BEST SEATS WITH ALL OF THE SNOBS
12 I MAY GO TO ASCOT TO TAKE IN THE SCENE
13 IN ME GREY TOP HAT AND ME SPATS AND THAT
14 I'D BE COMP'NY FOR THE QUEEN

"C" 15 I WANNA GO TRAVELIN' TO CANNES AND CAPRI
16 THE FRENCH RIV-I-ER-I-A IS MY CUP OF TEA
17 GIMMIE HALF A CHANCE IN THE SOUTH OF FRANCE
18 TO MAKE MY PITCH

"D" 19 AND I'LL BE DIRTY ROTTEN FILTHY STINKING
20 I CAN HEAR THE LOLLY CLINKING
21 LOTS OF BIRDS AND LOTS OF DRINKING
22 I CAN GUESS WHAT YOU'RE ALL THINKING
(TAG) 23 DIRTY ROTTEN FILTHY STINKING RICH!

○ = RHYME

□ = REPETITION

— = ALLITERATION

Figure 23: I Wanna Be Rich Lyric Analysis

I WANNA BE RICH

Music Analysis A

(for show purposes, much material is skipped, jumping around measures)

KEY: G

TIME SIGNATURE: 4/4

*Fairly consistent quarter chords keeping the time signature

m21-22

antecedent

m23-24

consequent

m25-26

ant.

m27-28

cons.

*"I wanna be rich" (D,D,E#,F,G)

"a thousand a week..." (E#,E#,F,G#,A,A,E#,E#,F,G#,A)

this all is a slow raise in the scale

m29-32

ant.

*slightly longer thoughts

m33-36,37

cons.

m37-38,39

ant.

*see hanging notes and rhythms; music & lyrics are doing different things

m39-40

cons.

m41-42

ant.

m43-44,45

cons.

m45-48,49

ant.

m49-52

cons.

*skip to m144!

Figure 24: I Wanna Be Rich Music Analysis A

I WANNA BE RICH

Music Analysis B

KEY: G

TIME SIGNATURE: 4/4

*Still primarily quarter chords

m144-145

ant.

m146-147

cons.

m148-149

ant.

m150-151

cons.

m152-155

ant.

m156-159,160

cons.

m160-161

ant.

*same pattern as before, but lyrics have different breaks

m162-163

cons.

m164-165

ant.

m166-167

cons. with rallentando

m168-171,172

ant. with continued rallentando

*noted rallentando with accompaniment eighth notes and dotted quarter

BREATH (caesura, “railroad tracks”)

m172-176

cons.

*a tempo

m177-180

cons.

m181-187

cons.

*triple consequent!

m188

final button with rests and chord

Figure 25: I Wanna Be Rich Music Analysis B

“I Wanna Be Rich” begins right away. The monologue above was aided by a light vamp underscore, and Newley simply confesses at measure twenty-two, “I wanna be rich, with money to burn.” The 4/4 time signature is held steadily by quarter note chords in the treble line, and we are in the key of “G.”

The melody is repetitive, but catchy due to a slight melodic incline with each lyrical phrase. “I wanna be rich, with money to burn,” (D, D, E, F#, G/D, D, E, F#, G); “A thousand a week, say, would do me a turn,” (E, E, F#, G#, A, A, E, E, F#, G#, A).

At measure twenty-nine, he begins speaking in longer lyrical phrases, “I’d keep it in oncurs in case of a slump. I’d have stacks and stacks and the income tax could take a running jump!” I would also like to note the rhyme scheme, here, since it is used throughout the majority of this piece. Also, notice the overuse of the first person point-of-view.

The “B” section is slightly different. It begins in the same way as the “A” section did, but lyric lines eight and nine (measures forty-five through fifty-two) do not end in the same manner. He has transformed the repetitive number, and what we thought was going to be quite amateur, into an interesting piece. The lyrics also fully support the grimy and greedy, yet innocent, nature of the song’s message. The melody line and the accompaniment, now, are doing different things! Measure thirty-seven finishes the end of one thought and also addresses the beginning of another—the “B” section starts *within* this measure! The accompaniment, for a brief time, does not use the quarter note chords to drive tempo as it did before. It takes a break for four measures, and comes back in on measure thirty-eight.

Skipping to measure one hundred forty-four, we have the “A” section with different lyrics. The lyrics reference some wonderfully specific details about where “rich people” may

spend their money and this leads us into the “C” section. Again, this happens the in the midst of a measure.

We have a rallentando beginning at measure one hundred sixty-six. What seems like a completely different song, is actually still the same first half of the “A” and “B” sections—just by adding the rallentando! We have a complete breath of silence following a fermata in measure one hundred seventy-two, and then both Newley and the accompaniment continue (a tempo) into the remainder of the song (section “D” and the “tag”). What’s exciting about these last fifteen measures is that we have a triple consequent, and each one has a fruitful melody line for the actor! The line is notated in “everyday dialogue” using both rhythm *and* pitch. The use of rhyme is, also, as playful as can be. Newley is able to use “stinking,” “clinking,” “drinking,” and “thinking” in the course of four lyric lines. The number ends on a held “G,” and ends with rhythmic rest and chord in measure one hundred eighty-eight.

The next monologue is, again, original:

(Refer to letter, but reflect as if he’s writing; continuing)

NEWLEY

I mentioned that “Greasepaint” received six Tony nominations--Leslie and I for ‘Best Composer’ and ‘Best Lyricist,’ ‘Best Director of a Musical.” The actual awards were another story...we lost to “Fiddler on the Roof,” and what do you suppose Zero Mostel won his Tony for? *(Pause)* Bastard. *(Referencing “up;” as he walks behind the bench)* At least my show was an original story...

Figure 26: Gracie letter E

Newley is conflicted with doubt about his own material. Why had he not received such an award? Why does Mostel always seem to be his nemesis? Newley shows us that he has yet to change with his remark, “At least my show was an original story...”

(Sees a bottle of wine and a glass underneath the bench) Don't mind if I do! (He takes out the bottle and wine glass; drinks) Oh, this is terrible! (Takes another drink) On reflection, the 60s has been the most miserable time in my life. My marriage to the incredible Joan Collins, coupled to my overwhelming emotional problems, has seemed like a long nightmare. The only legacy from these frustrating years has been my children, Tara and Sacha. With our divorce I hope to start a new life of self-discovery and eventual happiness. Via analysis I see a new horizon ahead in the promising seventies.

Figure 27: Gracie letter F

This is where the libretto takes us for a turn; it is the beginning of Newley's fight in finding the purpose and meaning of his life. The conflict was here all along, but he has been avoiding the confrontation from the beginning. Now, we truly begin to see Newley wrapped up in reflection of his mistakes and selfishness. He consumes a glass of wine during the next musical piece; his way of drowning his sorrows. As always, he has wallowed in self-pity, and must now face the man he has become.

THE GOOD THINGS IN LIFE
Anthony Newley/Leslie Bricusse

"A"

1 I HAVE LIVED
2 I HAVE LOVED
3 I HAVE LAUGHED
4 I HAVE CRIED
5 I HAVE TRIED TO GIVE MY LIFE SOME MEANING,
6 I HAVE TRIED TO MAKE IT ALL MAKE SENSE
7 I HAVE MADE THE JOURNEY UP THE MOUNTAIN AND THE DESCENTS
8 I HAVE KNOWN THE BITTER TASTE OF SADNESS
9 I HAVE FOUGHT SOME PRETTY HOPELESS FIGHTS
10 I HAVE LIVED THE LOVELIEST OF DAYS AND LONELIEST NIGHTS

"B"

11 I HAVE WON,
12 I HAVE LOST,
13 I HAVE LEARNED TO MY COST
14 THAT I'VE CROSSED AND BURNED TOO MANY BRIDGES,
15 IF I COULD GO BACK, PERHAPS I WOULD
16 THEN AGAIN, I DON'T TAKE GOOD ADVICE WHEN MAYBE I SHOULD

"C"

17 BUT I RAISE MY GLASS TO THE GOOD THINGS IN LIFE
18 TO A PLACE IN THE SUN WHERE OUR CHILDREN CAN RUN
19 TO THE GREEN OF THE GRASS AND THE LOVE OF A WIFE

○ = RHYME

□ = REPETITION

— = ALLITERATION

" " = ATTENTION DRAWN

Figure 28: The Good Things in Life Lyric Analysis A

THE GOOD THINGS IN LIFE

Music Analysis A

(for show purposes, we start at measure 5)

KEY: C

TIME SIGNATURE: 4/4

*Cut time

*Primarily eighth notes and dotted half notes

*Freely, with emotion

<u>m5,6</u> antecedent	<u>m6,7</u> ant.	<u>m7,8</u> ant.	<u>m8,9</u> ant.
*slow notated musical incline with each antecedent			
*change in musical notation at m9, from dotted half note to eighth note to eighth rest			
<u>m9-10,11</u> ant.	<u>m11-12,13</u> consequent	<u>m13-16,17</u> ant./cons.	<u>m17-18,19</u> ant./cons.
*melody line in accompaniment			
*bass clef accompaniment uses whole notes			
<u>m19-20,21</u> ant./cons.	<u>m21-24,25</u> ant./cons.	<u>m25-26,27</u> rests for character	
<u>m27,28</u> ant.	<u>m28,29</u> ant.	<u>m29,30,31</u> ant.	<u>m31-32,33</u> cons.
<u>m33-34,35</u> ant./cons.	<u>m35-38,39</u> ant./cons.	<u>m39-41</u> ant.	<u>m42,43</u> cons.
*or one antecedent to consequent in m43-48			
*slow transition from 4/4 to 2/4; musically characterizes falling realization in character			
<u>m43-48</u> cons.	*back to libretto dialogue		

Figure 29: The Good Things in Life Music Analysis A

The composition begins with, primarily, eighth notes and dotted halves. As he lists his life's events, he makes a slow incline towards discovery with the musical notation within the melody:

"I have lived, I have loved, I have laughed, I have cried..." (A, B, C; B, C, D; C, D, Eb; D, E, F).

This is the key of "C;" it is also cut-time 4/4. He is desperately searching for life's answer, and reflects such thoughts in the lyrics, "I have tried to give my life some meaning. I have tried to make it all make sense. I have made the journey up the mountain and the descents." In the melody line, we see him moving forward with eighth notes and eighth rests instead of the previous dotted half. He is taking the journey seriously, now. In the accompaniment, he is being followed with the melody in treble clef, and half and whole notes in the bass. As we have witnessed before, help is there. Will he choose to accept it?

In the "A" section, he paints beautiful lyrical metaphor: "bitter taste of sadness" and "I have lived the loveliest of days and loneliest nights." After having these realizations, he takes a moment, and continues on after two measures. We now have the "B" section, beginning much like the first.

He admits that he's "crossed and burned too many bridges," and states that he is not sure he would go back and fix them. He still has a long way to go. He also mentions that each time he has done this in life, and he is doing it again, he "raises his glass." This addresses a characteristic of Newley; many a time he has dealt with life's problems in an unhealthy fashion. He also states that he has always *wanted* more for his family: "...to a place in the sun where our children can run, to the green of the grass and the love of a wife." This lyric was an important one for me. Newley has never had a steady and healthy relationship with a woman. In

performance, I chose to take a pause at, "...and the love of a...wife." It is quite possible that Newley could never have a healthy relationship with a *woman*. There have been questions that he may be dealing with a "closeted homosexuality." This was an issue that was carefully and quickly addressed in both Garth Bardsley's biography and, in Newley so-called autobiographical film, *Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness?* If we refer back to 1960s England, there was a controversial issue dealing with men and homosexuality. For instance, the writings of playwright Joe Orton were banned for a number of years due to their open dealings with promiscuous sex and homosexuality. Could it be that Newley's unhappiness dealt with this, in addition, to his roller-coaster of success? The music composition supports that *something* is happening in this part of the number. By using a triplet in measures forty-six and forty-seven, the composition is able to transform from 4/4 to 2/4 as the melody line falls sadly from Ab, to G, to F, and resides to a whole note on D. At the end of the "C" section, this is also where I chose to place the next libretto monologue:

(Song underscoring the following monologue)

NEWLEY

(He makes another important discovery) The paranoia of these last few years about the lack of work and professional stature can be understood at last. My sense of identity has always been tied to my fame. Without Anthony Newley the performer, I was nothing. Now, as my fame diminishes, my sense of identity was diminishing with it--causing acute anxiety. I must understand more fully the richness of myself as a functioning member of the human race—the fame is a bonus and not myself.

(Continues singing)

Figure 30: Gracie letter G

Here, I feel, Newley ties the previous realization into something else. Who was Anthony Newley, “the performer?” He was a womanizing stage and screen actor who also made a career as a pop singer. He was idolized by men who wanted to *be* him, and represented women’s idea of the perfect man. The possibility of homosexuality could no longer exist in his mind! It was not allowed. He had been acting in films since the age of sixteen, and was in the public eye from then on. Today we see young actors in the public eye, and they never truly have the opportunity to “experience life” without the media exploiting it. Newley is a perfect example of such a dilemma. He continues on with the number.

THE GOOD THINGS IN LIFE
Anthony Newley/Leslie Bricusse

"B"
20 I'VE BEEN RIGHT.
21 I'VE BEEN WRONG.
22 I'VE BEEN WEAK
23 I'VE BEEN STRONG
24 AND I LONG TO LIVE IN SOMEONE'S MEM'RY
25 AND I LONG TO LIVE UPON A HILL
26 AND IT DOESN'T MATTER THAT I KNOW THAT I NEVER WILL

"D"
27 BUT I RAISE MY GLASS TO THE GOOD THINGS IN LIFE
28 I AM NOT HERE FOR LONG
29 "BUT THERE'S TIME FOR A SONG AND SOME WINE
30 AND WHEN TIME RUNS AWAY I WILL LOOK BACK AND SAY
31 THAT THE GOOD THINGS IN LIFE WERE ALL MINE"

O = RHYME

□ = REPETITION

— = ALLITERATION

Figure 31: The Good Things in Life Lyric Analysis B

THE GOOD THINGS IN LIFE

Music Analysis B

KEY: C

TIME SIGNATURE: 4/4

m51,52

ant.

m52,53

ant.

m53,54

ant.

m54,55

ant.

m55-56,57

ant.

m57-58,59

ant.

m59-62,63

cons.

*or one antecedent m55-59, and one consequent m59-63

m63-65

ant.

m66,67

cons.

m67-70,71

cons.

*or one antecedent m63-67, and one consequent m67-71

*melody in the treble accompaniment with bass clef using whole notes

m71-72,73

ant.

m73-74,75

cons.

m75-80

cons.

*or one antecedent m71-75, and one consequent m75-80

m81

quiet chord and rallentando with fermata

*accompaniment poco a poco crescendo, "little by little,"

gradual crescendo

Figure 32: The Good Things in Life Music Analysis B

At this point, the “B” section is repeated with different lyrics. Beginning at measure fifty-five, he says, “and I long to live in someone’s memory, and I long to live upon a hill, and it doesn’t matter that I know that I never will...” The show is about legacy. Newley has the need to leave a legacy, and is slowly dying out before he feels he has achieved one. Newley continues, “But raise his glass to the good things in life. I am not here for long but there’s time for a song and some wine.” The same triplet construction is used here, but it does not switch time signature as it did in measures forty-seven and forty-eight. Newley is going to, once again, overlook his true problems and “drink them away.” Measures seventy-six through the end are instructed as poco a poco crescendo and, “little by little,” the music sadly fades away. The last measure, eighty-one, ends with a quiet chord and fermata. The bass line uses a half-note “C” while the treble ends on “F,” “G,” and “Bb,” a content, but sad finish.

NEWLEY

(Finds a different letter in reference) What’s this? What do you want from me? Haven’t I been through enough?! *(To audience)* I received a letter recently from a fan of the show, it reads:

“It is silly. It is also very sad. Yes, sad. Your wife leaves you and you’re glad, and by your actions, your only friend seems to be the devil. The way you treat women is bizarre--you never really loved any of them. And then you take all of this sadness, you sing songs about it, and then you ask us to laugh at you. I think it’s more than a play. It is about you, isn’t it?”

Figure 33: Fan letter

As Newley walks throughout the atmosphere, pondering, he finds something he did not originally see. Just underneath the street lamp he finds an envelope, and opens it. He recognizes this past fan letter as one that had completely destroyed his ego.

He reads the letter, out loud, in disbelief. The insecurities that he thought he had so cleverly disguised were obviously apparent to this fan. He remembers the first time he had read

the letter, and those vulnerable and frustrating memories flood his emotional mind. He continues:

(Discovering) You know—reading this—I can honestly say there’s never been a *woman* who commanded even a moment of my regard once I’d made love to her. The flowers, the poems, the love songs, have all been—bribes. And I suddenly realize that, not only do I have no respect for women but—I may very well hate them. And it’s really...I have really been committing a kind of...sexual murder. People marry to fill empty spaces in themselves, and it is not until you have a genuine love for yourself that you can give it to your partner. I remember when Joan and I were first having problems. I, of course, had screwed up and we were at a party together. The guests asked me to sing, and forced me to get up; I remember directing the song to her and asking her to marry me later that night...*(coming to terms)* I never proved to her that I could change; I just didn’t want to...*(Reflecting “up”)* Now, you know everything! I was only ever really in love with one person...and that was me!

Figure 34: Realization Monologue

Newley must face the truth. He can no longer hide his shame and apparent selfishness.

This speech comes from a documented Newley journal entry. I chose to italicize the word, “woman,” to emphasize the previous homosexuality issue. He saw them as mere objects, and never found a true love. He also states that he hates women. He recalls one particular moment with his second wife, and film actress, Joan Collins. The last two lines of the monologue come from his scripted introduction to “What Kind of Fool Am I?” in *Stop The World-I Want to Get Off*.

WHAT KIND OF FOOL AM I?
Anthony Newley/Leslie Bricusse

"A" [1 WHAT KIND OF FOOL AM I?
2 WHO NEVER FELL IN LOVE
3 IT SEEMS THAT I'M THE ONLY ONE THAT I HAVE BEEN THINKING OF
4 WHAT KIND OF MAN IS THIS?
5 AN EMPTY SHELL
6 A LONELY CELL IN WHICH AN EMPTY HEART MUST OWELL

"B" [7 WHAT KIND OF CLOWN AM I?
8 WHAT DO I KNOW OF LIFE?
9 WHY CAN'T I CAST AWAY THIS MASK OF PLAY AND LIVE MY LIFE?
10 WHY CAN'T I FALL IN LOVE LIKE ANY OTHER MAN?
11 AND MAYBE THEN I'LL KNOW WHAT KIND OF FOOL I AM

"C" [12 WHAT KIND OF LIPS ARE THESE
13 THAT LIED WITH EV'RY KISS?
14 THAT WHISPERED EMPTY WORDS OF LOVE
15 THAT LEFT ME ALONE LIKE THIS
16 WHAT KIND OF EYES ARE THESE
17 THAT COULD NOT SEE
18 WHAT COULD BE SEEN BY EVERYBODY ELSE BUT ME?

"B" [19 WHAT KIND OF CLOWN AM I?
20 WHAT DO I KNOW OF LIFE?
21 WHY CAN'T I CAST AWAY THIS MASK OF PLAY AND LIVE MY LIFE?
22 WHY CAN'T I FALL IN LOVE 'TILL I DON'T GIVE A DAMN
23 AND MAYBE THEN I'LL KNOW WHAT KIND OF FOOL I AM

TAC

O = RHYME

□ = REPETITION

— = ALLITERATION

" " = ATTENTION DRAWN

Figure 35: What Kind of Fool Am I? Lyric Analysis

WHAT KIND OF FOOL AM I?

Music Analysis A

(for show purposes, we start at measure 3)

KEY: Db

TIME SIGNATURE: 4/4

*Slow 4

*Primarily eighth note, quarter note, dotted quarter, and half note

m3-7

*underscore

monologue into song

m8-9,10

antecedent

m10-11,12

consequent

m12-15,16

cons.

*accompaniment at (m9) treble quarter and bass quarter notes and rests

m16-17,18

ant.

m18-19,20

ant.

m20-22,23

cons.

*note m25, the accompaniment changes to primarily whole and half note for two measures

m24-27,28

double ant.

m28-31,32

cons.

*rallentando at m30; drives into phrase at m32

*note the “in 2” at m33

m32-35,36

ant.

m36-40

cons.

*accompaniment is back to treble quarter

Figure 36: What Kind of Fool Am I? Music Analysis A

WHAT KIND OF FOOL AM I?

Music Analysis B

KEY: Db

TIME SIGNATURE: 4/4

m41-47

*musical interlude for acting tactic change

m48-51,52

ant.

*note a tempo at m49 as well as a key change to Eb and use of cut time;
song drives forward with a tempo and cut time

m52-55,56

cons.

m56-59,60

ant.

m60-63,64

cons.

*the character uses more complete sentences in the lyrics at m48
*m62 uses a retard; piano to celeste; m65 picks up cut time, again

m65-67,68

ant.

m68-71,72

cons.

*m73 starts a “slow 4”
*singer is rubato (stringendo) with a crescendo poco a poco;
accompaniment is crescendos
*there are no real rests in accompaniment, now, with quarter notes
keeping time in the treble line, and half notes mostly in the bass

m72-75,76

ant.

m76-80,81

cons.

*m76 chord to caesura; grandioso consequent with fermata in m78
on lyric, “fool”
*m77-78 accompaniment with all eighth note chords both in
treble and bass
*fermata m81

Figure 37: What Kind of Fool Am I? Music Analysis B

The first five measures of accompaniment worked as underscoring, precisely timed with the libretto's dialogue; Newley begins singing at measure eight. The key is "Db" with a 4/4 time signature, and uses a wide variety of notation: eighth, quarter, dotted quarter, half, and whole notes. I feel this greater variety of notation, used differently from the libretto's other pieces, serves as the culmination of his life, emotions, actions, and experiences thrown into an entire pool of memories and toil.

At measure nine, we see a consistent use of quarter note chords in the treble line, and quarter note and rests throughout the bass accompaniment. Lyrically, he describes his soul as "an empty shell, a lonely cell in which an empty heart must dwell." This imagery echoes the lyric, and was the inspiration for the production's scenic design. He states this in the "A" section, and finishes off with a *rallentando* leading to the second verse, and continues on with the "B."

The accompaniment goes back to our quarter chords and quarter note/rest as Newley states, "What kind of clown am I?" The "clown," "fool," and "jester" imagery is prominent in much of Newley's work. Most of the time, his use of this metaphor is referring to himself. This imagery was another inspiration for my production's costume and make-up design.

As many times before, he uses the "double antecedent." He uses two shorter thoughts back to back, and continues with a longer "consequent." An example, "What kind of clown am I? What do I know of life? Why can't I cast away this mask of play and live my life?" This "mask of play," he speaks of, represents his entire emotional front as a performer. He specified that, "without Anthony Newley the performer, I was nothing." He never knew how to be someone other than a show performer. In playing each of his roles, he never had the chance to find his true identity.

There is a wonderful use of a *rallentando* at measure thirty, driving us farther into his longing for partnership. An interlude is carefully placed between measures forty-one through forty-seven. He begins the “C” section after a fermata and caesura in measure 48; all of this culminating in a beautiful extension of silence for the actor.

Newley is more specific in this section, and changes the key to “Eb.” The accompaniment also continues in “cut time,” the driving force for Newley to experience the song’s remaining emotion. He goes on to describe his lips and eyes, very intimate and romantic parts of the body, as untruthful. He is filled with regret. The final lyric of the “C” section, “What kind of eyes are these that could not see what could be seen by everybody else but me,” end in a *ritard* at measures sixty-two and sixty-three.

The “B” section repeats at measure sixty-four, and is instructed as *rubato*. This enables Newley to flexibly “play” with the remaining note values of the song, as per acting choices. The accompaniment is able to follow with quicker tension in *stringendo*, along with a *poco a poco* crescendo towards the last seventeen measures of the number. In measure seventy-three, we have a slight wallow of pity with the use of a “slow 4.” This leads to a *grandioso* finish for the singer, but not before a caesura in measure seventy-six, “and maybe then I’ll know what kind of fool...”

In the characteristic of Newley, the singer “milks it” for all its worth at measure seventy-eight’s fermata; the use of the fermata is on the word, “fool,” to emphasize his fascination with the metaphor. He then finishes with a *maestoso*, “...I am!” Measure eighty-one’s final chord and final half rest both end with a fermata as well.

NEWLEY

I can't say that I know where I'm going anymore. I don't know if I ever did...Maybe I do, now...I don't know if "love" is something I know anything about, (*realizing his purpose and legacy*) but I *do* think the most beautiful thing that can happen to anyone is to be remembered by their music. Music is pure love. To have your music played is to live again in the space of a few bars. So when I've had it they can forget everything else. Just write on my tombstone: 'he wrote good songs.'

(*Closing the written letter*) "Salutations to the one who was always there by my side. I never truly let you know that; I'm telling you, now. Love, forever and always, your son...Tony..."

Figure 38: Gracie letter H

Newley's mission, "self-discovery and eventual happiness," is discovered. He wanted to leave a legacy and make a difference, and has done so at the expense of his own humility. His soul has earned the right to "move on" with one last act of self-less love, and he closes the letter to "Gracie." For the first time, he expresses appreciation for someone who has always been an enormous part of his life and inspiration.

The interesting part of the libretto's structure is that the audience does not know to whom he is writing this letter until the final line and salutation, "your son, Tony." The idea that this person was not a former lover or "professional of the business" is a note of importance; writing to his mother, the one whom gave him "life," is the perfect example of vulnerability for our character. He continues in song.

ONCE IN A LIFETIME
Anthony Newley/Leslie Bricusse

"A" 1 JUST ONCE IN A LIFETIME
2 A MAN KNOWS A MOMENT
3 ONE WONDERFUL MOMENT
4 WHEN FATE TAKES HIS HAND

"B" 5 AND THIS IS MY MOMENT
6 MY ONCE IN A LIFETIME
7 WHEN I CAN EXPLORE
8 A NEW AND EXCITING LAND

"A" 9 FOR ONCE IN MY LIFETIME
10 I FEEL LIKE A GIANT!
11 I SOAR LIKE AN EAGLE,
12 AS THOUGH I HAD WINGS!

"C" 13 FOR THIS IS MY MOMENT
14 MY DESTINY CALLS ME
15 AND THOUGH IT MAY BE
16 JUST ONCE IN MY LIFETIME
17 I'M GONNA DO GREAT THINGS!

"C" 18 FOR THIS IS MY MOMENT
19 MY DESTINY CALLS ME
20 AND THOUGH IT MAY BE
21 JUST ONCE IN MY LIFETIME
22 I'M GONNA DO GREAT THINGS!

REPEAT
(Tactic)

○ = RHYME

□ = REPETITION

— = ALLITERATION

Figure 39: Once in a Lifetime Lyric Analysis

ONCE IN A LIFETIME

Music Analysis

(the last monologue finishes with the first four musical measures underscoring

KEY: Eb

TIME SIGNATURE: 4/4

*Cut Time

*Primarily quarter note, eighth note, half note, and whole note

*Music instructs “maestoso,” but character begins softer for acting tactics

m4

fermata before lyric begins

m5-6,7

antecedent

m7-8,9

consequent

m9-10,11

ant.

m11-12,13

cons.

*note the treble line uses melody

*triplet in m11

*m12 accompaniment fills out more with half notes

*The character intentions grow stronger; brave

m13-14,15

ant.

m15-16,17

ant.

m17-20,21

cons.

*or one antecedent m13-16,17 and one consequent m17-21

m21-22,23

ant.

m23-23,25

cons.

m25-26,27

ant.

m27-28,29

cons.

*bass accompaniment sets back again

*m27 triplet

m29-30,31

ant.

m31-32,33

ant.

m33-37

cons.

*or one antecedent m29-33 and one consequent m33-37

*m38 return to pickup m30 for repeat of same “C” section

*starting at m36 (the second time around), there is a big rallentando
for end of show and continues on to take the second ending

m37,38-41

cons.

*ritard at m40

*fermata at m41

Figure 40: Once in a Lifetime Music Analysis

“Once In A Lifetime” remains in the key of “Eb” for its entirety; it also remains in time signature 4/4. The noted “cut time” is necessary after witnessing Newley’s catharsis, driving the libretto through its denouement. The number’s original intent was to begin *maestoso* but, for these purposes, he begins the number softly.

Throughout the “A” and “B” sections, Newley is seated on the bench. As he sings, he takes the old fan letter out of its envelope, rips it up, gently folds the new letter to Gracie, and places it into the envelope with great care. This is a new beginning for Newley. The treble line, in the accompaniment, plays the melody line, and the bass aids with simple half and whole note movement. The number is quite simple, and is an ideal example of Newley’s journey away from complexity.

Measure twenty-one begins the “A” section repeat, but with different lyrics. Newley’s poetic use of the “eagle” metaphor supports his interminable growth.

The “C” section has a change in lyrics. Earlier, he described “Just once in a lifetime a man knows a moment...” In this new section, the lyrics change to first person point-of-view: “For this is *my* moment, *my* destiny calls *me*. And though it may be just once in *my* lifetime, *I’m* gonna do great things!” There is an exact repeat of the “C” section, and it begins back at measure twenty-nine. At measure thirty-three the accompaniment shifts into *piano forte*, and we finish with the second ending (measures thirty-seven through forty-one). This second ending is supported with a *rallentando* at measure thirty-six, and the singer holds an “Eb” through the end of the song with a *ritard* at measure forty and *fermata* at forty-one. The lyrics work wonderfully as a standing Newley finishes with a center stage spotlight, holding the new letter, and continuing into “new life.”

I chose to use “Pure Imagination” from the 1971 film score, *Willy Wonka & the Chocolate Factory*, for the “bows” and playoff music. It served as an upbeat finish to the performance, and left the audience with a Newley tune that, I am sure, most have heard before. The use of an upbeat piece was important because he has changed; he has repented and his soul can rest. I also wanted to use a musical piece from his *Willy Wonka* score, and I figured “Pure Imagination” would be the most appropriate.

APPENDIX C: OUTSIDE OBSERVATION REPORTS

Observation Report A: John Bell

Thesis Project Assessment #1
“Letters of Life, Lust, and Love: The Music of Anthony Newley”
John Bell

April 2005 – I met with Chris Layton on a number of occasions to discuss the libretto and score of his one-person project, “Letters of Life, Lust, and Love: The Music of Anthony Newley.”

In the early stages, the work, as expected, was suffering from a lack of structure and focus. Chris had compiled a number of anecdotes and writings from Newley’s life as well as songs he had composed and performed throughout his career. The real challenge in this “construction-based” project was how to select and order the material so that the audience member would get both the exposure to the subject of Chris’ thesis but also experience a purposeful evening of theatre. I encourage Chris to think about basic dramatic concepts, taken from Aristotle, about what a good story needs in order for it to sustain and interest an audience.

With each subsequent meeting, Chris honed in further and further on the story he was trying to tell. At the heart of the story seemed to be Newley’s struggle to find purpose in his life and art and to figure out what legacy he had to offer. This became a linchpin and helped shaped the journey forward for the one-act musical Chris was writing.

Throughout the early consultation/editorial sessions, Chris was open, interested, invested and committed to his subject, to the demands of Thesis-quality work and to me, his Chair. He wasn’t territorial or defensive but at the same time, he was able to assert his knowledge and passion for the subject. What was most heartening was his insistence

to take whatever notes or ideas that came from our conversations and make them his own; they would appear in subsequent revisions in subtle and interesting new ways.

Thesis Project Assessment #2
“Letters of Life, Lust, and Love: The Music of Anthony Newley”
John Bell

May 2005 – I attended a rehearsal for “Letters of Life, Lust, and Love: The Music of Anthony Newley.” After the rehearsal I provided Chris with feedback aimed mostly at the staging and performance of the work. The rehearsal showed professional quality attention to all production aspects: music, design, and performance. Most of the feedback and response I provided had to deal with use of space, build of energy and clarification of use of props and the ending of the story.

Chris received all the notes very well. It was clear that he was in that stage of full immersion in the piece. He was wanting to receive feedback and but also wanting to “set” the work.

He had assembled a very supportive and generous team of collaborators who were helping to give his work polish and dramatic flair. Chris clearly understood how important this would be in order to capture of the essence of the subject of his thesis.

Thesis Project Assessment #3
“Letters of Life, Lust, and Love: The Music of Anthony Newley”
John Bell

May 13, 2005 – I attended the opening night performance of Chris Layton’s Thesis Project titled “Letter of Life, Lust and Love: The Music of Anthony Newley.”

There was a strong turnout for Chris’ performance. He had clearly marketed his work well. The audience was full of supportive and interested people. This clearly brought out the best of Chris’ performance abilities.

If we think of a Thesis project as a capstone experience designed to showcase the full spectrum of a student’s educational journey, I can’t think of a project that could have achieved that objective better than this, the first one-person Thesis project produced by a MFA Musical Theatre student.

In essence, Chris, through the course of his study, stumbled on a subject which fascinated and intrigued him. He researched it and, in doing so, unearthed a figure from the history of the art form who had been passed by. In creating his one-person performance piece on Anthony Newley, he has given something back to the art form. This is clearly evidenced by the interest shown by Paul Goodhead, President of The Anthony Newley Appreciation Society in England.

Most striking to me as I was watching Chris’ performance was his uncanny talent for mimicry. That, coupled with his skills as a singer, dancer, and actor, allowed him to truly transport his audience into Newley’s world and presence.

In developing this work, Chris utilized his research skills, his knowledge of the history and theory of the art form and, of course, his performance skills. The integration of these elements was masterful.

I think that Chris has set a standard by which other one-person Thesis projects will be judged.

Observation Report B: Mark Brotherton

MARK BROTHERTON, COMMITTEE MEMBER

OUTSIDE OBSERVATION REPORT

I have had the pleasure to work with Christopher Layton numerous times during his stay in the Department of Theatre at the University of Central Florida. I was his director in the productions, Anything Goes, Crazy For You, and I Love My Wife. I have worked with Chris as a fellow actor in Amadeus and The Nerd. In addition, I have had Chris in class, worked with him on his ACTF nomination, and seen his work in numerous other productions. In all these efforts, I have been impressed with Chris' talent, dedication, intelligence, and commitment. So, when Chris asked if I would be on his thesis committee for his project on Anthony Newley, I was more than happy to accept.

The following is a report of my observations at one of the performances of Letters of Life, Lust, and Love: The Music of Anthony Newley.

The performance I attended took place on May 14, 2005 at the Orlando Repertory Theatre. Although, I had read the initial drafts of the show, and also worked with Chris on his dialect (which Chris was already proficient at), I had no idea what a wonderful evening of theatre I would be seeing. The ease and simplicity of his performance were captivating. When I say "ease", I simply mean that all of Chris' character development and choices, analytical skills, and specificactable options, seem to fall into place – I did not see an actor working – I saw a realized character at home on the stage. Although many of Newley's character qualities (voice, mannerisms, etc.) were evident, Chris did not opt for imitation, rather he invested in the internals of where these qualities come from. Chris' work on the songs and text were concerned with specific actions that clarified the man's motives, hopes, and desires. All of Chris' preparation and work paid off. Technically, as an actor/performer, all his choices, whether vocally, physically, or emotionally, were clear, precise, and living in the moment.

Quite simply, it was a little piece of magic on the stage.

Observation Report C: Paul Goodhead

A Review of *Letters of Life, Lust, and Love: The Music of Anthony Newley* by Paul Goodhead,
President of the Anthony Newley Society Newsletter Vol: 7 - No: 4

Member Chris Layton used his love for the music of Anthony Newley as the content for his graduate thesis project. This came to fruition on May 13th/14th 2005, at the Orlando Repertory Tupperware Theatre, Florida. Chris took on the role of Newley himself and was accompanied by Justin Scott Fischer.

The nine Bricusse and Newley songs chosen were delivered around Newley walking in a park outside of Heaven's gates. Here Newley finds time to talk to God in a similar manner that his Merkin character did in the 1968 movie. This takes on a more personal touch when he finds a pen and paper and tells the story of his career via a series of fictitious letters to his mother, Grace. But why Newley and how did it come about asked our reviewer?

"Knowing only of his name and a few musical works associated with it,' said Chris, 'I saw a production of *Greasepaint* a little over a year ago; I absolutely fell in love with the score and immediately searched for recordings and sheet music. Investigating further, I quickly realized that much of his life had not been documented outside of the Society and/or a single published biography, *Stop the World-The Biography of Anthony Newley*, by Garth Bardsley. To make a long story short, I became obsessed with the mystery behind this man, and have collected numerous articles, photographs, and memorabilia from different areas of the world including a copy of his 1968 controversial film, *Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness?* I have developed this performance to honor his life, work, and contribution to musical theatre history.

His disappointment with love, dissatisfaction in himself, and dreams of being 'larger Than life' are apparent in the piece. These writings are only the beginning. The emotional turmoil invested into the numbers are, I feel, some of the most honest and sincere examples of human emotion to ever be interpreted on stage."

The 45-minute performance is quite a remarkable piece of entertainment in its own right. The script is put together with considerable writing flair and is helped by the original approach of Newley unfolding his career biography via the letters to Grace.

Being a Merkin fan like Chris, I was delighted that many of the actual statements built into the script were real utterances from the movie - itself lending enormously from Newley's own life! But this show is not about the personal life of Anthony Newley, unless it crosses into career plotline; the sensational aspects of his private life to the likes of Garth Bardsley's book. Layton's success is partly down to this judgment. The remaining success is down to Layton himself.

He chose not to go for a straight impersonation, but instead takes on Newley's mantle as a character which allowed this reviewer to enjoy the performance and not look for comparisons to the master himself! As well as pathos which is sometimes in evidence via the "letters," there is also great amusement. In particular, Newley's (Layton's) telling of the Broadway nominations for

Stop the World and *Greasepaint* and losing out to Zero Mostel.

The show continues to focus on Newley coming to terms with his life's events and actions, finishing with him leaving his legacy of music with *Pure Imagination*.

The show in my opinion - and that of the audience on both evenings - was both a touching and exciting celebration of the work of Anthony Newley. How wonderful that Chris claimed his graduation with a little help from the music of a true performer who sparked his imagination.
2005.

APPENDIX D: COPYRIGHT AND ROYALTY PERMISSIONS

June 2, 2004

TO: Sargent Aborn (Tams-Witmark)
(212) 688-3232

FROM: Chris Layton
(407) 678-8630 FAX
(407) 256-8952 CELL
chrislayton25@hotmail.com

I was given your fax number about a few questions regarding performance rights. I am working towards my Master of Fine Arts degree in Musical Theatre at the University of Central Florida—specifically on a thesis written/performance project of music by Anthony Newley.

The performance would include approximately forty-five minutes of solo presentation with a piano, and no money would be received due to the educational nature of the project for two evenings (equaling two presentations).

What type of performance rights would be needed for negotiation, if at all? Would purchasing the score or selections to *Roar of the Greasepaint ...* and *Stop the World...* be enough?

Any information regarding this matter is greatly appreciated!

Sincerely,

Chris Layton

Figure 41: Copyright/Royalties Permission A



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June 3, 2004

Mr. Chris Layton
BY FAX 407-678-8630

Re: Works of Anthony Newley

Dear Mr. Layton:

Thank you for your fax of June 2 regarding the works of Anthony Newley.

To the best of our knowledge, the performance rights that you require would be obtained from ASCAP. We believe that under an ASCAP license no more than three songs can be performed from a single musical.

If you require any further information, please let us know.

Best wishes.

Sincerely yours,

TAMS-WITMARK MUSIC LIBRARY, INC.

Sargent L. Aborn

SLA:km

Figure 42: Copyright/Royalties Permission B

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